

THE UK'S BEST SELLING TATTOO MAGAZINE

**Free Inside**

50 OF THE BEST MOVIE TATTOOS  
STARRING E.T.  
MARILYN MONROE  
AUDREY HEPBURN  
PETER DINKlage  
JIMMY HOPKINS  
EDGER

50 OF THE BEST  
MOVIE TATTOOS

# 10 Deep

**HAIL FRIENDS!**  
THIS ISSUE WE  
ARE FEATURING  
THE TALENTS OF  
**JESSE SMITH,**  
**GEORGE CAMPISE,**  
**HOLLY AZZARA**  
**& SCOTT OLIVE!**  
WE ALSO STOPPED AT  
**THE LONDON**  
**SHOW, ELOPED**  
**TO SCOTLAND**  
**AND GOT RED,**  
**HOT & BLUE**

THEN THERE WAS **HOLLIE**  
(THAT'S HER RIGHT HERE), MASTER-  
CRAFTSMAN **COLT PREHM** BLEED  
US SOME PENCIL LINES AND HELL,  
IF THAT'S NOT ENOUGH **THERE'S**  
**PLENTY MORE INSIDE!**



BULGING AT THE STAPLES WITH A MIGHTY FINE

# COLOUR SPECIAL

ISSUE 205  
DECEMBER 2011  
£3.95



13



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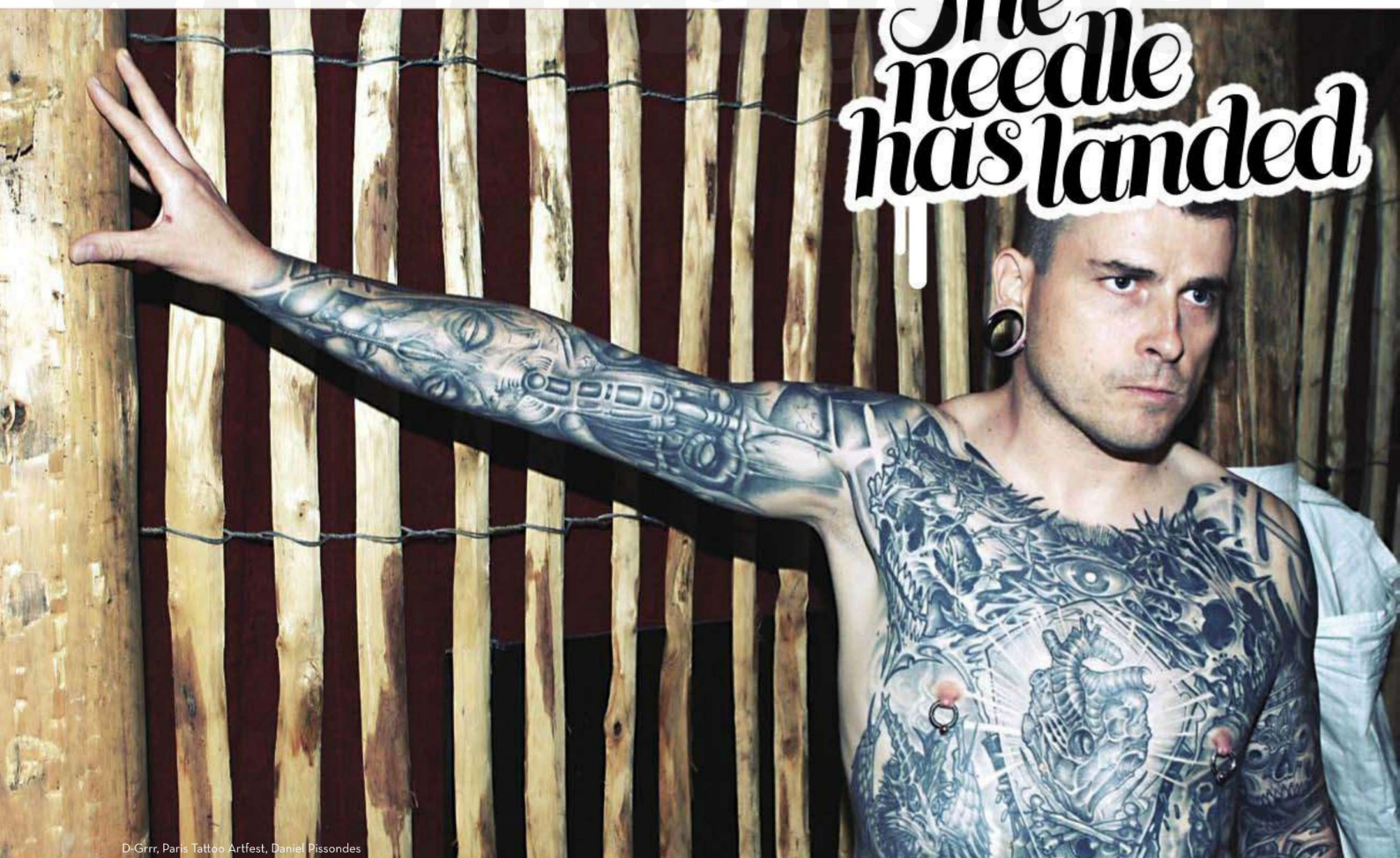
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# The needle has landed



D-Grrr, Paris Tattoo Artfest, Daniel Pissondes

## POP WILL EAT ITSELF

I've just finished putting Tattoo Vixens 2 together and a thought sprang from one of the interviews I did for it. How come it's so cool, hip and groovy to be into the '50s and '60s lifestyle? There's a lot of culture from both of those decades to brag about that's for sure.

But me? I'm well and truly fully entrenched in the '70s. I don't deck my house out in crap furniture and stupid lamps, but culturally my hat hangs proudly in that corner. All the good music stopped at the end of the '70s. And you can tell all the good TV and movies came from that period too because they're still foolishly remaking them.

How come it's a totally authentic experience to embrace the rockabilly lifestyle, but if I was to go to the store looking like Sweet's Brian Connolly (do

your own research), passers-by would throw fruit at me. How do I know this? Just trust me...

Nope. Nothing good came after the '70s – except in tattoo culture.

Even those who appreciated and lusted after what came 'before', revamped traditional styles to sit in today's lounge

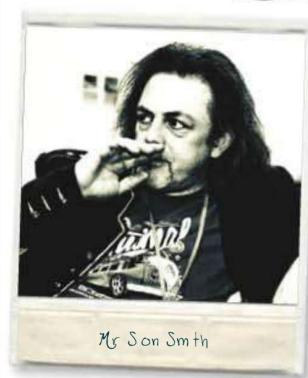
want now. Once upon a time, everybody under the sun had a 'cutting edge' piece of tribal work – self included – but it never really developed into anything other than what it was. Sadly, this black and bold sign of the times is little more than target practice for laser treatment these days.

IF I WAS TO GO TO THE STORE LOOKING LIKE SWEET'S BRIAN CONNOLLY (DO YOUR OWN RESEARCH), PASSERS BY WOULD THROW FRUIT AT ME. HOW DO I KNOW THIS? JUST TRUST ME...

more than comfortably, but I'm sitting here wondering whatever happened to tribal. Yeah, I know it's still around like a red-headed step-child that nobody talks about, but it's the last bastion of 'what used to be' and I'm curious as to why it never really grew into something that people

What happened to New-Tribal or Neo-Tribal? Post-Neo-Tribal? Was it really so bad that when the death bell rang, it tolled permanently? I don't believe for a second that out of the hundreds – maybe even thousands of talented tattoo artists out there, that it physically couldn't go any further.

Maybe it's just around the corner, but the question is probably better framed as 'do we want it to be?' I guess if anybody wanted New-Neo-Post-Tribal inkwork, it would already be out there – somewhere. Thoughts most welcome on this subject. You know where I am. [editor@skindeep.co.uk](mailto:editor@skindeep.co.uk)



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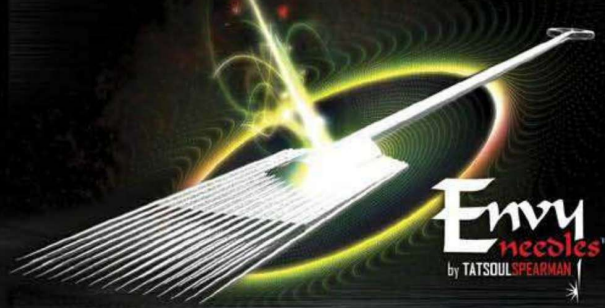
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## THE USUAL SUSPECTS

- 06 SLEEVE NOTES**  
More stuff from behind the lines
- 08 WALK THIS WAY**  
We've never seen anything quite like this before...
- 10 SMALLMAN SYNDROME**  
Jim Smallman gets all sporty on our ass
- 12 PICNIC AT HANGING ROCK**  
And now, the end is near...
- 20 THINK!**  
Taking a look at how much 'earning your stripes' has changed in just the last few years
- 95 REVIEWS**  
Some things that fell through the mailbox...
- 97 LETTERS**  
... and some slightly smaller things that fell through the mailbox



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## COVER MODEL

HOLLIE OUR COVER MODEL THIS MONTH TAKES A LITTLE TIME TO PUT THE WORLD BACK ON ITS AXIS.

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## JESSE SMITH

THE MYTH, THE LEGEND IN THE MAKING...

- 98 AN EYE IS UPON YOU**  
Hmm. Robot hoovers? It does make sense eventually

## ARTIST PROFILES COLOUR SPECIAL!

- 60 SCOTT OLIVE**  
Yep. We gave a low whistle as well

- 72 HOLLY AZZARA**  
Why is it these people come along when your skin is nearly full up?

- 82 GEORGE CAMPSIE**  
Another San Francisco hot shot

THIS MONTH'S SUPPLEMENT:

50 OF THE BEST MOVIE TATTOOS



## ARTIST PROFILE

DEAD! MORE QUICK-FIRE QUESTIONS WITH BUSY PEOPLE!

## STUDIO PROFILE

- 96 RED, HOT & BLUE**  
Or, how a few guys up in Scotland are kicking out some serious jams

## SPECIAL FEATURES

- 26 COLT PREHM**  
A little diversion from the usual but interesting to the max – and man, that's some serious art going on there.
- 88 LONDON CONVENTION**  
Is it that time of year already? Seems like only a few months ago...



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# Sleeve Notes

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ALL SUBMISSIONS TO SLEEVE NOTES GRATEFULLY RECEIVED. BE IT NEWS, AN EVENT, NEW MERCH, A STUDIO MOVE... WE'LL DO OUR VERY BEST TO LET EVERYBODY ELSE KNOW ABOUT IT TOO. EMAIL: [EDITOR@SKINDEEP.CO.UK](mailto:EDITOR@SKINDEEP.CO.UK) OR IF YOU WANT TO BE ARCHAIC ABOUT THE WHOLE AFFAIR: SKIN DEEP, THE OLD SCHOOL, HIGHER KINNERTON, CHESTER CH4 9AJ. BRING IT.



## BIG DEAL READER OFFER

Last month, we gave away some T-shirts from Big Deal. So successful was this that they've now given all our readers a groovy discount on online orders. When you get to the checkout, for your 20% discount, simply type in your code which is SKINDEEP and you're away.

## INKFEST GIVEAWAY

The guys at Inkfest (June 29 - July 2) in Woolacombe, Devon have given us a pair of tickets worth £100 to give away. To be in with a shot at these, just send an email to [editor@skindeep.co.uk](mailto:editor@skindeep.co.uk) with the subject INKFEST and we'll throw you in the draw. They have also thrown a great offer into the arena on the accommodation down there by giving readers

a 50% discount on booking up until November 30. The discount does continue from December onwards but at the reduced rate of 30%. To get yourself sorted out for one of the most beautiful spots in the country to hole a show, [www.inkfest.co.uk](http://www.inkfest.co.uk) or [www.woolacombe.com/inkfest](http://www.woolacombe.com/inkfest) for more information.



## FROM DUSK

## TIL DAWN



Dusk clothing have a rather nice line in garb right now and they're offering us a cool 15% off at their checkout. Simply type in SKINDEEP15DSCNT. For those unfamiliar with Dusk, they run a nice line in alternative streetwear and are really making waves on the scene right now. [duskclothing.com](http://duskclothing.com)

## SHORT SLEEVES



## HOLEY SKIN

From Georgia at Angels @ Holey Skin: Our Charity day for Cystic Fibrosis was a great success! We had customers come from as far as Cornwall and other customers bringing snacks and drinks to show their support. The day had a great atmosphere and we ended up raising £715 for the CF Comfort Fund and CF Trust!

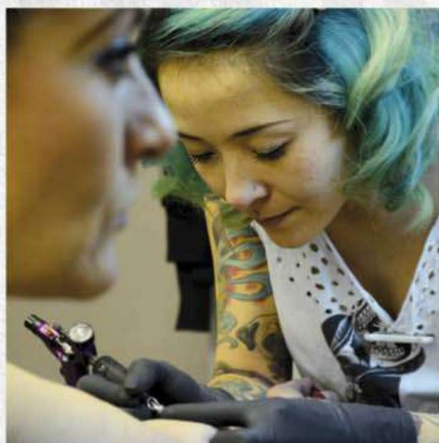
## XXX-RATED

Sean Vasquez and the studio space in London that is Triple X have some cool space available on a semi-permanent basis – and I quote: "It would be a perfect home for artists coming into town that need a place to work that have appointments and clients. I feel like a hermit sometimes because I never get out of here and working around other talented artists is such a great high, I would enjoy the interaction to be honest."

I've been there – and the words Sean speaks are true – if you're cruising through London and are looking for a place to set up shop with your own clients, Triple X would be an excellent starting point. This is a big old space, so if you're looking for a place to hold your own art exhibit (or have an even smarter idea), it's more than geared up for this too. Hey – get it out there. It might as well be on show as sitting at home! Phone Sean on 07412099018 or email [triplextattoo@hotmail.co.uk](mailto:triplextattoo@hotmail.co.uk).



## SHORT SLEEVES



## 13 DIAMONDS

13 Diamonds has recently opened right in the heart of Picadilly Circus in London. It's a mighty fine looking space with a stack of great artists in the shape of Magda Zon, Melissa Szeto, Javi Moreno and Araceli (Shop Mom). You can check out more of their wares at [13diamonds.com](http://13diamonds.com).



## BELFAST TITANIC

Our old friend Terry Bradley has been up to his old tricks again – this time with a beautiful piece called 'Heart and Soul'. You can get yourself a signed, limited edition print of this by contacting Beverley at 028 4277 2007 or email [info@terrybradley.com](mailto:info@terrybradley.com). This one is from Bradley's Belfast Titanic range and measures 18x22 inches. The print is stamped, signed and comes with a Certificate of Authenticity from an edition of 250. Available as both a print on heavyweight, watercolour paper and as a varnished canvas print (measurements of canvas print approx 36x45 inches). Loving it!



## RANDOM READER

## PHOTOGRAPH OF THE MONTH

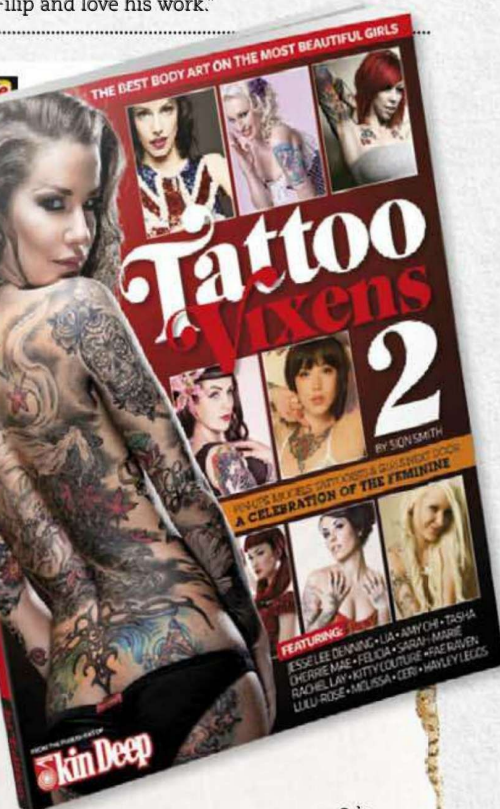
The photo was taken by Holly Bowman at Cockermouth Rock Festival (Cock Rock!) this summer: "I went to take some pictures of my boyfriend Adam's rock/punk band, Colt 45. This shot of drummer, Adam, happened by

accident whilst we were hanging around waiting for Colt 45 to go on stage. It's one of my favourite pics of the summer and has inspired me to do more tattoo photography in everyday settings. The main tattoos in the shot are by Filip Henningsson of Red Dragon, Umea, Sweden. I've also been tattooed by Filip and love his work."



## SUBSCRIPTION GOODNESS!

Over the last few weeks, we've been thinking long and hard about how to better serve our subscribers and those thinking of subscribing. What we've come up with is something pretty special. Firstly, all subscribers (new and old) will now automatically receive the limited edition covers of Skin Deep which is a massive bonus for those who have been hunting high and low across the country. New subscribers will also get a free copy of Tattoo Vixens Volume 1 in the bargain. Subscribers to Skin Shots will get a free copy of Tattoo Dynamite.



Talking of which, **Tattoo Vixens 2** is now on sale internationally. You can find it at any branch of WHSmiths in the UK and at Barnes & Noble stores in the USA. Alternatively, you can order it online at the Jazz store and take the sting out of the hunt direct from your sofa wherever you are in the world. [jazzpublishing.co.uk](http://jazzpublishing.co.uk)



# Conventions

All details correct at time of going to press.

**November 12-13**

## **EAST COAST TATTOO EXPO**

Highfield Holiday Park, London Road, Clacton,  
Essex, CO16 9QY, England  
Sudbury Ink on 01787 464946 or  
Red's Tattoo Parlour on 01206 395262  
eastcoastexpo@hotmail.co.uk  
www.myspace.com/eastcoasttattooexpo

**November 18-20**

## **GOA TATTOO CONVENTION**

Club West End, Saligao, Goa, India  
www.tattoo-convention-indianink.com

**December 29-30**

## **MIDLETON HO HO HO TATTOO SHOW**

Two Mile Inn, Midleton, Cork, Ireland  
www.facebook.com/midletontattooshow

**2012**

**January 13-15**

## **SURF 'N' INK TATTOO CONVENTION**

Gold Coast Convention & Exhibition Centre,  
Gold Coast, Australia  
www.tattoosurfnink.com

**January 15**

## **TATTOO FREEZE**

Telford International Centre, Shropshire  
www.tattoofreeze.com

**January 28-29**

## **BRIGHTON TATTOO CONVENTION**

The Racecourse, Brighton, East Sussex, England  
www.brightontattoo.com

**February 10-12**

## **BEST IN THE MID WEST TATTOO CONVENTION**

Mid America Center, Hilton Horseshoe Casino  
Hotel, Council Bluffs, Iowa, USA  
www.shaneoneillproductions.com  
empiretattoo08@yahoo.com

**February 19**

## **NORTHWICH CHARITY**

Tattoo & Art Expo  
Winnington Park Recreation Club,  
Northwich, Cheshire, England  
www.northwichtattooexpo.co.uk

**February 25-26**

## **INTERNATIONAL TATTOO & ART**

Expo Claudelands Event Centre,  
Hamilton, New Zealand  
www.tattooart.co.nz

**March 10-11**

## **ROTTERDAM TATTOO CONVENTION**

Rotterdam, Netherlands  
www.unitedconventions.com

**March 16-18**

## **LADY LUCK TATTOO EXPO**

Circus Circus Hotel & Casino, Reno,  
Nevada, USA  
www.ladylucktattooexpo.com

# WHEELS OF STEEL



The people that read Skin Deep never cease to amaze me. A couple of weeks back, these insanely brilliant skate decks crossed my path... and now they're crossing yours

The man standing in the dock is Christopher Matthews. An innocent enough sounding name you may think, but it is he who has worked this bizarre black magic with seven-ply Canadian Maple which "is then placed onto a device called a laser cutter". I don't believe him – there are more black arts at work here than that.

Basically, the laser cutter works by blasting a high powered laser at the deck which vaporises away a small layer of the surface leaving an engraved design, but that's really only half the story. Any fool could figure out how a laser works – what impressed us was

the thought that's gone into this. The end result is quite brilliant and if there's any justice in the world, they'll be all sold out before you know it.

For anyone interested, these laser engraved boards are available for £75 from [cargocollective.com/ifa](http://cargocollective.com/ifa). Just one thing... if you do crease like a cheap suit and get yourself one, take some snaps of yourself and send them in. We'd love to see them in action – though I rather suspect they'll end up on a wall instead of in the park.

Chris can also take care of any other board design needs you may have. You can contact him through the site above.



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# Conventions

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**March 25**

## PETERLEE'S 10TH TATTOO ARTS FESTIVAL

Peterlee Leisure Centre  
Contact Trudy @ Eddies Tattoo Studio  
0191 5871787 or email  
eddie@ehardiman.orangehome.co.uk

**April 1**

## INK & IRON TATTOO CONVENTION

The Tower, Reservoir Road, Edgbaston,  
Birmingham, England  
www.inkandiron.co.uk

**April 8-9**

## SOUTHEND'S FIRST INTERNATIONAL TATTOO CONVENTION

At The Kursaal, Southend sea front  
Southend on sea, Essex SS1 2WW  
12 midday till 12 midnight (both days)  
Contact Eddie Roberts on 01702 616666  
www.southendtattoo.com

**April 13-15**

## NORTH WEST TATTOO SHOW

(formerly The Killybegs Tattoo Convention)  
The Abbey Hotel, Donegal Town, Ireland  
Info: Ruth or Liosa from Zombie Dolls Tattoo  
Parlour on 00353 74 9722440  
northwesttattooshow@ireland.com

**April 14-15**

## NORTH LAKES TATTOO SHOW

The Shepherds Inn, Carlisle,  
Cumbria, England 01228 545156  
www.northlaketattooshow.co.uk  
northlaketattooshow@aol.com

**April 14-15**

## 2ND TATTOO EXTRAVAGANZA PORTSMOUTH

Pyramid Centre, Southsea Sea Front, Portsmouth  
All enquiries contact Reno on 07907 009161  
www.tattooxtravaganza.co.uk  
tattooxtravaganza@live.co.uk

**April 15-17**

## WEST COAST TATTOO SHOW

PNE Forum, Vancouver, BC, Canada  
www.westcoasttattooshow.com

**May 5-6**

## LIVERPOOL TATTOO CONVENTION

Adelphi Hotel, Liverpool, England  
www.tattooconvention.co.uk

**May 12-13**

## PLYMOUTH TATTOO CONVENTION

Guildhall, Plymouth, Devon, England  
www.plymouthtattooconvention.co.uk

**May 19-20**

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# SMALLMAN SYNDROME

Hello everybody, hope you're all well. Over the past couple of months I've started doing a little bit of TV work for a station called Sports Tonight. This is exciting for two reasons: firstly, that my snaggle-toothed little face somehow makes it onto the small screen; and secondly, that I get to talk about one of my other passions away from getting tattoos... football

My Dad is constantly bemused by the fact that I haven't ever had the badge of our beloved Leicester City inked onto myself at any point. My main reason for that is that our badge constantly seems to change every couple of years to a different variation on our fox theme, and I don't want to be hideously out of date. The other reason is for me, I love my football team and we all know that if you ever get something you love dearly tattooed upon yourself then it will inevitably break your heart and leave you a weeping mess.

Probably the most famous football-related tattoo disaster concerned the Newcastle United fan who had his hero Andy Cole tattooed onto his thigh, only for the striker to leave for Manchester United the following day. He made it into the national press and I think that might have been the first point in my life where I realised that people may actually regret the occasional tattoo...

Football does odd things to people. I can't think of another sport that causes people to have tattoos so often. There's a guy who sits near me at Leicester's stadium who has the current city badge taking up his entire back (we all know this as he never wears a shirt, no matter what the weather), and I'm forever having people show me their football themed tattoos. But does anyone bother with rugby

teams? Cricket? Tiddlywinks?

On one of our shows we asked for viewers to send in pictures of their football based ink, and the ones that made me smile the most weren't necessarily the boldest or brightest, they were normally those dedicated to smaller teams. Millions of people support Manchester United, but if you have an Aldershot tattoo on your arm you have my

maximum respect.

This did make me think – amongst our Skin Deep readers, do you think we could build up a collection of ink from every professional football club in the league? If you think you can help then send pictures through to my address listed below. If we can get all 92, I'll put pictures up on my website and we'll publish some of the best in this very column in a couple of months time. I'm sure we can do it. After all, there

are enough guys and girls in the world who love their football teams far too much, even if they break your heart with a 3-0 defeat at home to Millwall (yes, I'm still bitter).

Before I go, just a quick plug: I recorded my first ever DVD back in September, so if you fancy watching an hour and a half of me being silly and talking about kestrels, goths and of course tattoos, then visit my website and grab yourself a copy. It makes an ideal Christmas present – or coaster.







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Photography: Kristen Corona, Model: Heather Conlin





# PICNIC AT HANGING ROCK

The less time you have, the more it seems you have to get done, I'm sure this is something everyone can agree with no matter what you do in life. And as our time in Australia comes to a close I think of all the things I want to cram into my last article and all the things I couldn't cover on my trip for one reason or another. I am after all just one man!

Parliament in Canberra



First off is a short stop in Canberra, a city purpose-built to serve the country as its capital. Canberra is a rather odd kind of place, it's got a very cold grey feeling with industrial concrete slab buildings and apartment blocks that look like they could have been dropped in from old communist Europe. It does however boast a large amount of art galleries and museums with good collections of international and national art, and it is,



Looking for Jo's Grand

of course, home to the Australian government and parliament house, which is open to the public.

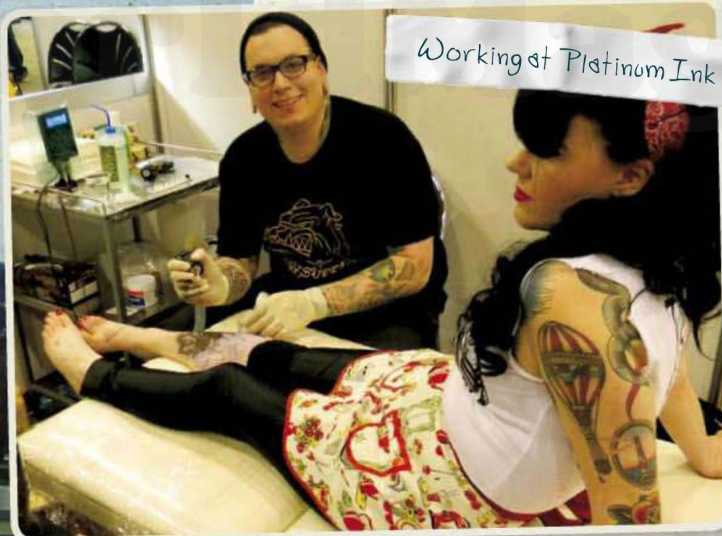
Here I will be working at Chris Cashmore's

forced to spend less of his time on tattooing and more on the runaway success of the Inkjecta tattoo machine he created with Byron Dreschler. The success of the machine has left the guys working every spare hour to keep up with demand, and it's nice to see their product doing so well on the international market, putting Australian tattooing on the map.

When I turn up to work, I walk in and find Mick Squires sitting grinning at me, "I'm here doing tribal dragons" he tells me. I am of course laughing, thinking he is taking the piss, but as it turns out he is working a guest spot as

shop for a week. Chris is well known in the Australian tattoo industry - he has been at almost every convention I have attended throughout the year and invited us down to visit Canberra. In recent months, Chris has been





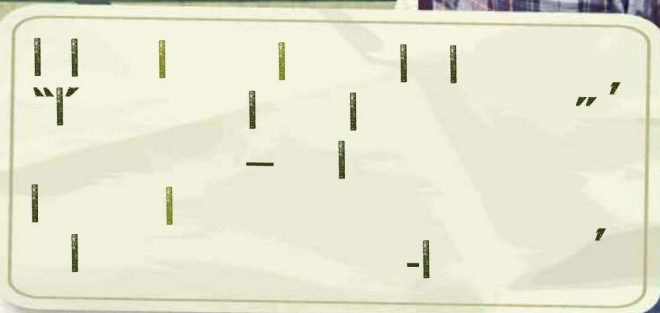
Working at Platinum Ink



Steve Cross



Tattooing Max in Canberra



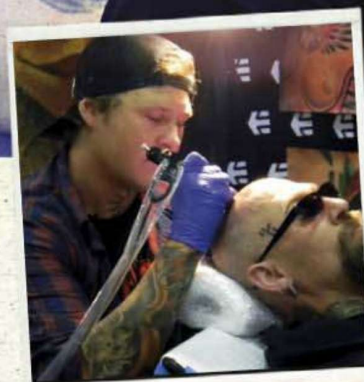
well, doing everyday walk-ins, which is great if not a little intimidating. Guest artists are a regular occurrence at the shop and along with Chris there are also four full-time artists: Max Feconda, Adam, 'Cactus', Lynda and Dave. Man, the first day hit me full on like a train. The shop is incredibly busy; with a 12-year reputation it is well known in the city and the rest of the week doesn't slow down. This is the kind of place where a tattoo artist can certainly earn their stripes, you have to be a good all rounder and keep up with the workload... there is no rest!

As we leave Canberra behind, we

head back down to spend our last few weeks in Melbourne and attend the first Melbourne tattoo expo, things seem to have come full circle. I worked my first Australian convention in Melbourne at the Rites of Passage Tattoo Art Festival last January and I will be working my final one here in the same city. This new expo is organised by the same team that run the hugely successful Sydney show and is held right in the City centre, in the Melbourne convention centre opposite the crown casino.

As I walk in to set up, I walk past at least ten people who say hello to

me before I even reach my booth, it is so easy to make friends here in Australia no matter what shop you are from, and it will be a gloomy occasion when I leave. Being in its first year, the convention is a lot smaller than Sydney, but is still a decent size. There are a lot less international artists but a lot of the Australian heavyweights have shown up; Teneile Napoli, Sam Clarke,



Sam Clarke



Luke Muller and Jasmin Austin are all in attendance as well as Dr. Rev the blood painter who is attempting another world first at the show (he will be painting live with tubes attached directly into his veins using fresh blood). As you can imagine the spectacle draws a huge crowd with cameras and iPhones up in the air taking snaps to document the occasion and witness history. The very lovely Bev 'Cindy Ray' Robinson also made an appearance and did a tattoo on Jimmy Witlock from the Lucky's Tattoo Supply stand which also drew a big crowd of spectators, eager to see the infamous painted lady of Australia tattooing.

The popular skate deck charity



Dr Rev making history



Happy Days doubling up

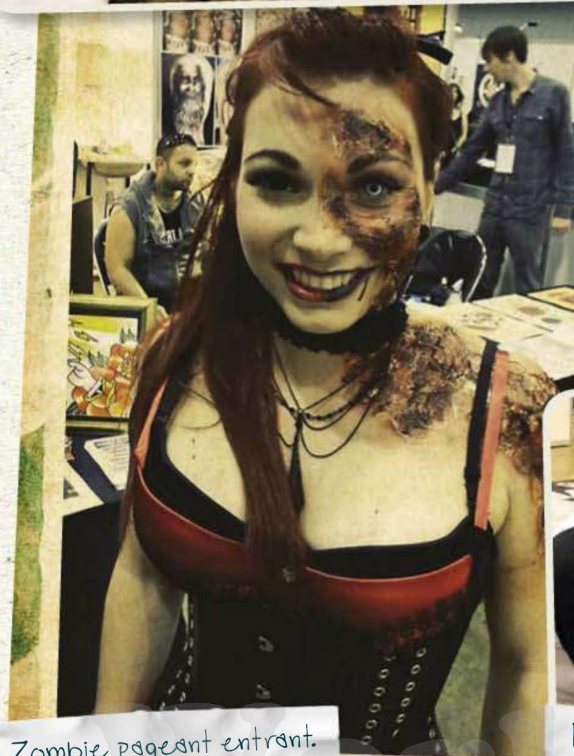
auction was again being held over the weekend with impressive decks from many artists working the show. A huge blank canvas which artists were encouraged to draw and paint on during the weekend was also auctioned off for charity on the final day. Onstage along with the tattoo competition, a zombie beauty pageant drew a lot of curious onlookers – the whole convention had a great buzz and something for everyone.

There is certainly a different kind of vibe with the crowds at shows in Melbourne; they seem to be younger, eager and hungry to take it all in. Maybe because it's considered the 'artsy city' or maybe because the biker gangs have less control over shops here, but it's far

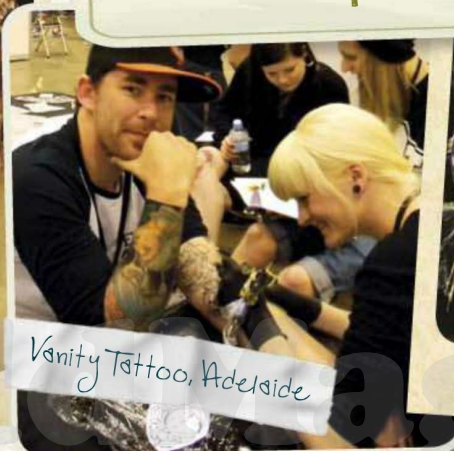
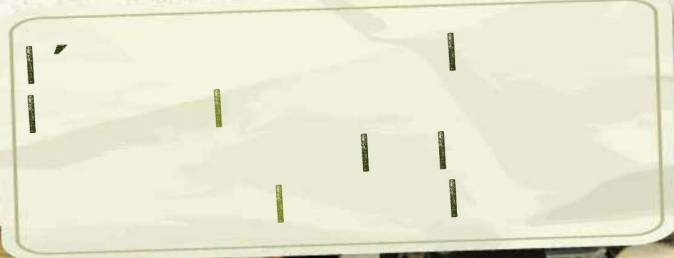


Welcome to Canberra

more fun working tattoo conventions in this city. One noticeable difference while walking around was the amount of tattoo artists who had their own booths rather than working under studios. They are all working hard to promote themselves as individuals, not only portfolios on each table, but sketch books and prints are there for the buying. And although Australia only had its first big international convention three years ago, the artists here are certainly holding their own.



Zombie pageant entrant.



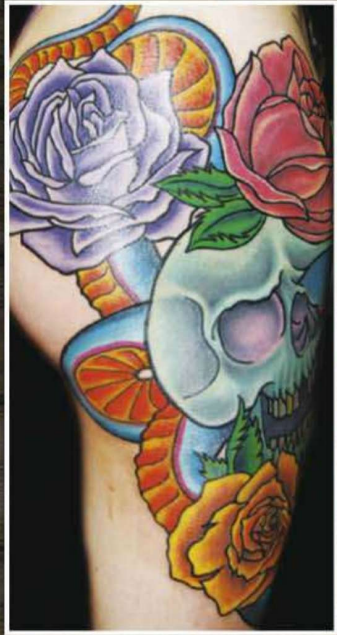
Vanity Tattoo, Adelaide



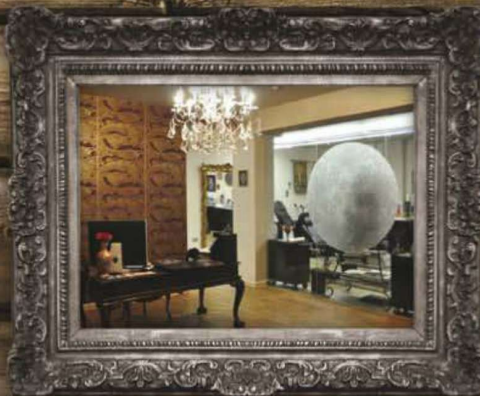
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## PIOTR DEADI DEDEL

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Piotr Deadi Dezel started getting ink under people's skin in the Spring of 2006. Five years on, he's one of the most soulful and inspiring dark artists working in the world today

### TELL US ABOUT YOURSELF AND YOUR BEGINNINGS.

I was born in Poland in a little town called Tarnobrzeg and moved to Cracow to study landscape architecture. During my third year of studying I realised that architecture was not what I'd like to do in life. I started to work a lot – in fact I started tattooing back in my hometown in 2006 – swapping pencils for a tattoo machine. With time it ceased to bother me that I deal with everything myself. Thanks to that mentality, I have never had the feeling that I am “a branch in a branch”.

### WHAT GIVES YOU THE MOTIVATION TO PUSH YOURSELF LIKE YOU DO?

I was always inspired by everything, not just in the field of visual art, but the general concept of understanding the human psyche seemed very interesting. I have always admired artists who have something to say through their work. For example, in Toffi's case, where I am tattooing a substantial area of his body I can see a lot of ideas, intertwined objects and colours. I have always loved the work of Victor Portugal. I admire his sense of space. Currently I do not pay too much attention to inspirations, there's a lot more spontaneity and improvisation in my work. 🌸









### WHAT MAKES A GOOD TATTOO?

I think that tattoos are best when they are intensely contrasted with flowing composition and spin in your eyes. They must be properly integrated into the anatomy of the body and give a sense of space. It's great when a tattoo tells a remarkable story, then we can enter into its world and connect with the spirit of its author.

### IS THERE ANYWHERE YOU WOULD REALLY LOVE TO GUEST SPOT AT?

I've been working in 9th Circle since its foundation three years ago. Before that I tattooed only at home. Now it's time to travel and look for a comfortable place on earth. I'm thinking about many different places. Currently I'm in Switzerland and it's a great place to be, but I have plans to travel more. I'm thinking about Netherlands, Canada, Australia and New Zealand. I would also like to work for a while in England. I have never been there and have always wanted to know the country better.



IT'S GREAT WHEN A TATTOO TELLS A REMARKABLE STORY, THEN WE CAN ENTER INTO ITS WORLD AND CONNECT WITH THE SPIRIT OF ITS AUTHOR

### IF YOU HAD NEVER OF BECOME A TATTOOIST, WHAT DO YOU THINK YOU WOULD BE DOING?

I would definitely be playing music – because of tattoos I broke my deathcore band Violletta Villazz, where I was vocalist. Now I have time to create something with my friends.

### WHAT ADVICE WOULD YOU GIVE TO UP AND COMING ARTISTS?

Trust your intuition.

### SO WHAT PLANS OR PROJECTS DO YOU HAVE FOR THE FUTURE?

In the near future I'm going to rest for a while somewhere, in a wild place among nature. Because of work I have neglected my private life. I cannot devote myself entirely to this madness. Then I want to travel some more, but I'm not planning anything more because next year, the world ends! 🌋





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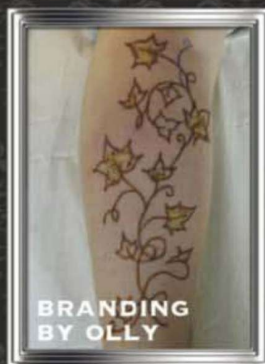
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# NO WORLD FOR TOMORROW

In a recent TV interview, comedian Russell Peters mentioned something that had been irritating him for quite some time. When asked if he's more prone to grouchiness as he ages, 41-year-old Peters responded that he wasn't necessarily becoming an angrier person, but some things just happened to be irritating him more than before

“Everybody's got a tattoo nowadays and nobody's earning them,” Peters said, as he went on to expound upon the days when a neck tattoo on a person signified a degree of toughness that was earned and unquestionable.

Though it was a somewhat tongue-in-cheek statement made by a comedian with no tattoos, the general observation is perhaps a valid one. Amongst most tattooists, paying ones dues isn't a laughing matter, but rather a necessary step in validating oneself amongst their peers. It is in fact, safe to say that no legitimate, professional tattooist got to the point they're currently at without some combination of apprenticing, patience, perseverance and discipline. For this reason (and understandably so), those who do not at the very least follow similar paths to becoming an artist are not taken seriously. The message is clear: pay your dues, or get the hell out of the way.

That being said, it makes sense that this ethic carries a certain amount of weight in and amongst the tattooed and the industry itself. As tempting as it may be to write off the idea of a need to earn one's tattoos as little more than tattoo snobbery, the fact of the matter is that the notion of a need to earn, prove or otherwise measure up, is and has been a part of tattoo for centuries. In Western culture, what we know as the modern era of tattoo saw pioneers like American tattooist Norman 'Sailor

Mike Jones As credited



IT IS IN FACT, SAFE TO SAY THAT NO LEGITIMATE, PROFESSIONAL TATTOOIST GOT TO THE POINT THAT THEY'RE CURRENTLY AT WITHOUT SOME COMBINATION OF APPRENTICING, PATIENCE, PERSEVERANCE AND DISCIPLINE

Jerry' Collins emulating the strict guidelines practiced by Japanese tattooists in deciding whether or not their clients were worthy of the tattoos that they requested. In this respect, it was the artist who decided whether or not their client had earned their tattoos. This sort of artistic sensibility can still be found amongst some artists, though it certainly is not the norm. What has become more of a norm is that the concepts of fashion and trendsetting are readily replacing any need or desire to measure up to one's tattoos.

But hold on a second, what does that really mean anyway – to measure

up to one's tattoos? How could one ever be expected to measure up to something that is born out of free willed desire to decorate their body with permanent art? A large part of this concept doubtlessly stems from tattoo's past and the daredevil, tough guy reputation that it has clung to, whether willingly or by accident.

The tattoos of old dealt with soldiers, who on leave before being dropped into hostile enemy territory, decided to get tattooed as a method to express what they were feeling. Does the story behind why a tattoo was gotten have to be valid, or is that simply splitting hairs? 🤔



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Claire Reid

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David Marden

## DOES THE STORY BEHIND WHY A TATTOO WAS GOTTEN HAVE TO BE VALID, OR IS THAT SIMPLY SPLITTING HAIRS?

As much as we would all like to say that everyone is free to be tattooed with whatever they want or who are we to question what someone else wants, aren't we all guilty of doing it to a certain degree? No matter how open minded we all become to the idea of tattoo, isn't there always that nagging concept of whether or not someone's tattoo is valid in our eyes or the eyes of the tattoo industry as a whole and if so, is that not in some ways a good thing – that there still does exist the need to be judged by our tattoos amongst our peers?

As with all things tattoo, the issue isn't so cut and dry. Literally speaking, those who have earned their tattoos are quite often far different than the average tattoo enthusiast. To really earn a tattoo is to reach a point in one's life where the inking of the flesh is a rite of passage, one that is associated with manhood or womanhood, or one

which ventures into darker territories than the average person is prepared to experience.

The Maori people of New Zealand for example, carry a longstanding tradition of facial tattoo that begins at puberty and continues on into adult life. These tattoos define rites of passage and important events in a person's life that give solid confirmation of a person's status within the group. To not be tattooed is tantamount to saying that you have no social status whatsoever. Men are given a facial tattoo, or a Moko as it's known in the Maori culture, confirming their identity and signifying everything from ancestry, to social rank and virility. Yet the process of receiving a Moko is not one to be taken lightly. In addition to the bearer having to reach certain points in their life before they can be tattooed, there are also other sacrifices that must be made in conjunction with receiving the Moko. For example, once the tattoo has been given, the bearer must then abstain from sex and the eating of solid foods until their face has healed. Food is given to the newly tattooed Maori in liquid form, through a wooden funnel, ensuring that no contaminants come in contact with the sensitive tattooed area. This is doubtlessly an act that requires devotion and commitment – an act that no one can claim to be lacking any sense of paid dues. The Maori have and always will, earn their tattoos.

To earn a tattoo in this manner doesn't exactly apply to the average

person, but the Maori are by no means exclusive in their use of painstaking, culturally relevant tattoos. However, as diverse as tattoo always has been and can be expected to remain, it only stands to reason that the concept of personal sacrifice or general discomfort doesn't necessarily exist solely as a badge of honour for those whose tattoos represent a good or noble status amongst their peers. Gang tattoos or prison tattoos have existed for centuries, placing their bearers in a league of their own, one that isn't admirable or even considered to be a sought-after level of humanity. It might seem utterly irrelevant to place any emphasis whatsoever on criminal tattoos within the space of an argument such as this, but the truth is that criminal tattoos are earned and there are no two ways about it.

These are markings of a life spent outside of the status quo, a life filled with violence or even genuine evil, but a life clearly mapped out on the flesh, none the less. Prisoners in the UK have been tattooed with the acronym ACAB for decades, which can be claimed to stand for 'Always Carry A Bible', but is more accurately understood to be 'All Coppers Are Bastards'. In the United States, gang members are regularly tattooed with the area code of the neighbourhood from which they hail. Teardrop tattoos are gang related tattoos intended to signify that the bearer has killed or had a friend who was killed as a result of gang violence.





And that's only the tip of a rather massive worldwide sub-culture. The main issue here is that no one has to agree with, or even respect the myriad tattoos that a criminal or political prisoner can have, but the fact is undeniable that these are tattoos given to people who have earned them in some capacity, whether it be acknowledged by the criminal circles in which they operate, or the actions they have performed to receive them. There are reasons for these tattoos and they do not point to a simple life or a mere fleeting fashion trend.

And yet despite these tattoos having been issued as a result of a life of problems, problems are so very often exactly what seem to exist when dues aren't paid and when tattoos in effect, aren't earned. Understanding has always played a vital role in the entire tattoo lifestyle, making the proliferation of tattoo possible on numerous levels and styles, enabling the new school to remain open and respectful of past masters and their need to pass on what they have learned.

A genuine, objective mindset has remained a constant amongst the tattoo community as a result of and a desire to understand an individual's need to express themselves through their art. Unfortunately, as is often increasingly commonplace with tattoo, judgements are made without the aid of actual understanding. When this occurs, the judgements made are typically based on ignorance with the end results

never being good. The rut that tattoo had found itself pigeonholed in for many years, and which is now only beginning to erode, was entirely based on a lack of understanding, leading to judgements that either condemned or completely sold short this ancient art form. It was and remains a complete lack of understanding that repeatedly leads to people taking unnecessary risks with their tattoos: either getting tattooed by a scratcher or with unsanitary equipment, or simply getting tattooed by a sub-par tattooist. Regretting a tattoo also stems from a general lack of understanding, as in the bearer failed to understand the actual commitment involved in getting the tattoo. The popularity of foreign script tattoos further emphasises the rather unfavourable results that can occur when people fail to understand the significance of the image or script that they wish to have done. This is most evident with Asian and in particular, Chinese characters, which can be seen on a vast array of people of all nationalities. These sorts of tattoos are particularly popular in Western countries, most typically amongst people who neither read nor speak any dialect of Chinese nor Japanese. In 2004, Darlington, England, teen Joanne Raine made headlines when she received her boyfriend's nickname – 'Roo' – tattooed in Chinese characters down her stomach. Initially quite pleased with the £80 tattoo, Raine's joy quickly faded some time later when she



TODAY, THERE EXISTS A MUCH WIDER SCOPE OF TATTOOED PEOPLE AND BECAUSE THEIR MOTIVATIONS FOR BEING TATTOOED MIGHT NOT BE AS INSTANTLY RECOGNIZABLE AND DEFINABLE AS THEIR PREDECESSORS, THEY IN TURN HAVE MADE THEMSELVES LESS EASY TO STEREOTYPE

discovered that the script actually translated to 'supermarket' – a far cry from the indelible mark of her love that she had originally intended.

While incidents such as these are far more common than we think and although they carry a certain level of humour with them, they do add credence to the theory that too many of today's tattoos are not earned, but rather undertaken with little to no thought of either their meaning, nor their permanence. Said Raine shortly after discovering what her tattoo actually meant, "I did not think about whether it meant forever. I'm just going to have to keep it as I can't afford to get another one done." In the modern era of tattoo, being able to afford your artwork is



perhaps the only barrier that one has to surpass in order to actually get tattooed. For many years, it was the actual fear of pain, followed by the permanence of the tattoo itself that kept many far from the needle. The truth is, that it was precisely the pain and the permanence that created the closest thing that modern, law-abiding society had to being capable of earning a tattoo. Anyone who would actively seek out a tattooist and willingly sit in that tattooist's chair in order to get something that would forever be a part of them, well, they would have earned that piece of artwork to the best of their ability. Today's prevalence of tattoo studios makes finding a place to get tattooed easier than finding a place to eat lunch. The notion of pain from a tattoo has been

UNFORTUNATELY, AS IS OFTEN INCREASINGLY COMMONPLACE WITH TATTOO, JUDGEMENTS ARE MADE WITHOUT THE AID OF ACTUAL UNDERSTANDING. WHEN THIS OCCURS, THE JUDGEMENTS MADE ARE TYPICALLY BASED ON IGNORANCE AND THE END RESULTS ARE NEVER GOOD

so heavily discussed and dissected that it no longer commands any sort of respect. Teenage girls and senior citizens are tattooed in the same studios as muscle-bound bikers and soldiers. It seems that for the average person, the only way to earn a tattoo anymore is to literally earn them by working until one has the money to pay for it. That certainly isn't to suggest that people no longer seek out tattoos that matter to them or have some sort of definite place in their lives. What it does suggest however, is that one of the oldest surviving crafts in the world has firmly carved out its place in modern society and in the process – perhaps unwillingly – been forced to adapt to all the things that make up modern society and its fast paced emphasis on instant gratification. There was once a point where being aware of underground bands or musicians implied that one had made the effort to seek out information or dedicate much time to learning and listening. The advent of the internet

brought with it many conveniences, among which being the ease with which anyone at any time can go online and discover obscure bands close to home or continents away within minutes. If tattoo has lost its ability to earn its dedication, then it is simply one of many sub-cultures to suffer at the hands of a new era. Earning a tattoo now seems to be relegated to how many 'likes' one can receive online from posting a photo or video of their latest artwork on Facebook or YouTube. Is this the new definition of earning a tattoo?

Though this very well may be the new definition of earning a tattoo, another angle to consider in this argument is that the concept of earning a tattoo may no longer be what it once was, and perhaps dealing in terms of a broader spectrum is not necessarily a bad thing. Those who were once thought to have earned their tattoos were considered by the general public to be outlaws or tough guys. In many instances this attribute had nothing to do with who these

people really were – they were merely branded as such because they were taking part in what was then thought of as an outlaw tradition. Today, there exists a much wider scope of tattooed people and because their motivations for being tattooed might not be as instantly recognizable and definable as their predecessors, they in turn have made themselves less easy to stereotype.

While many of those tattooed today may do so for frivolous reasons or may be pursuing something that runs counter to what tattoo has previously been about, when all is said and done, each individual must live with their choice of tattoo. The judgment of others should never be the motivating force for receiving one and the only person whom we should ever be concerned with satisfying in this respect is none other than ourselves. Earn it in your own eyes and no one else can ever tell you different. Fake it and rest assured, you'll more likely feel the difference sooner rather than later. 🐼







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# A WORLD OF LINES

We featured Colt Prehm in an artist feature of his own a few issues back, so when he came to us asking if we thought people would be interested in an article from him on the subject of better drawing, we didn't have to think too long

Colt Prehm



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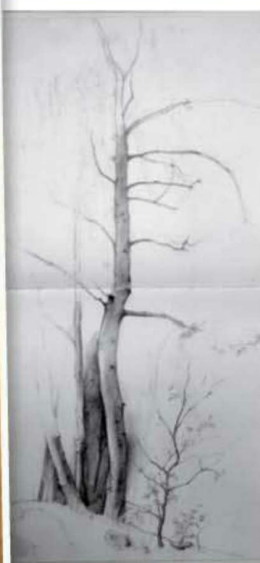
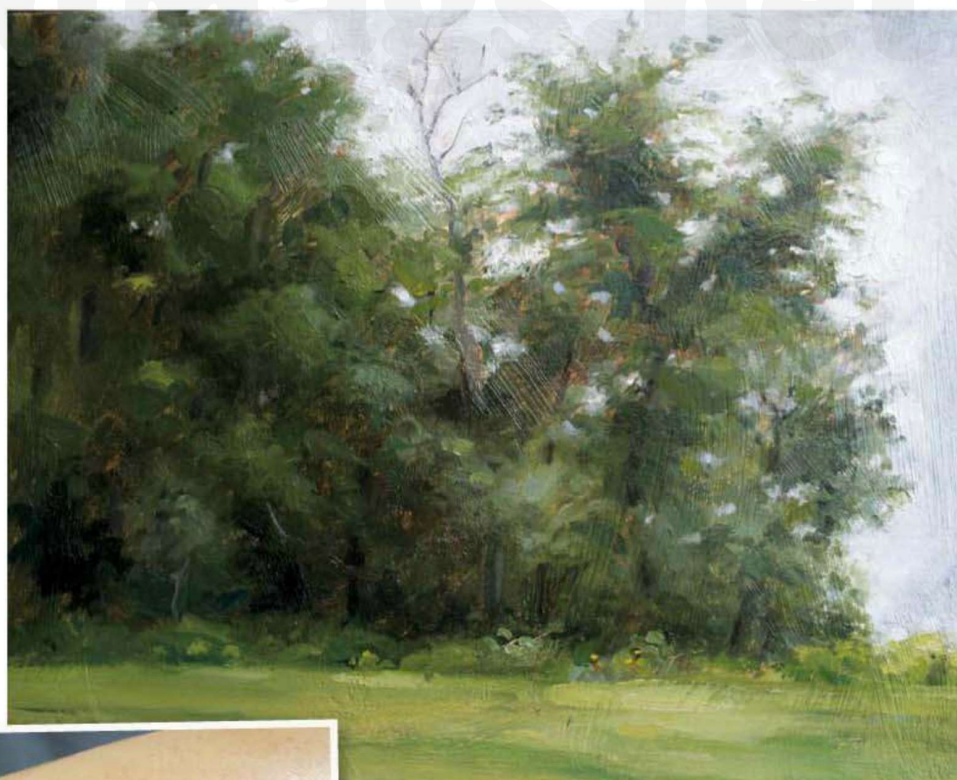
**O**f interest to tattoo artists for sure – and speaking as one whose life is consumed by tattooing but has no interest in picking up the machines himself, I can safely say that it was mighty interesting to non-tattooers too. Hey – anything that has the potential to inspire is good in these pages, right? Over to you Colt...

In the tattoo community it seems there is not only a need but a desire for artists to learn more about drawing and painting in order to benefit their work. I have been receiving emails and requests from tattooists, asking for more in-depth information about colour theory and technical drawing which shows me that the tattoo community is ready

to step up to the plate in order take the tattoo arts into a new arena and actually establish itself as a legitimate contemporary visual art. I have even had tattooists fly in for private drawing lessons which has been inspiring to me, seeing the effort these artists are willing to put in to raise the quality of their work.

I know that the tattoo artists and





## THE TATTOO COMMUNITY IS READY TO STEP UP TO THE PLATE IN ORDER TAKE THE TATTOO ARTS INTO A NEW ARENA AND ACTUALLY ESTABLISH ITSELF AS A LEGITIMATE CONTEMPORARY VISUAL ART

industry have advanced greatly in recent years and that artistic ability and expression are the underlying causes of this, but I feel there are some relatively simple visual art concepts that could greatly benefit any tattooist working today. I have been blessed with years of art training with several of the worlds' top painters/ draftsmen,

and feel a responsibility to share this information with the tattoo world of which I am a part. This will simply be a brief introduction into technical drawing concepts and I would encourage everyone to read more on the subject. There are great books out there

discussing this topic, not least of which is *The Artist's Complete Guide to Figure Drawing* by Anthony Ryder ([tonyryder.com](http://tonyryder.com)). If there are questions that I can help answer after you read this, feel free to write me directly as I would love to be of assistance. 🙌



## DRAWING

It seems like common sense to say that if one is a tattoo artist, he or she should know how to draw. The problem is not that many people are self taught, but that without technical drawing training it can be difficult to figure out an efficient, effective way of making a drawing. Also, learning new artistic principles will only help to build better draftsmen and women and in turn, a more skilled tattoo community.

In order to discuss these drawing fundamentals I will be referencing progressing images of a flower tattoo study that I did recently



You can see that in this first stage of creating the drawing, the focus should be primarily on establishing the general shape and movement. This stage is technically called the 'block in'. Notice that I did not start by drawing leaves or petals of the flower, but have stayed very abstract. Also the pencil marks are very light. If one makes the lines too dark in these early stages it can be difficult to erase them later in the drawing process. This is because the paper is damaged when one uses too much pressure, or as we like to call it in the tattoo community, being too 'heavy handed'. A way to avoid making these heavy marks is to hold the pencil more toward the back than the

front. Tony Ryder once told me that when I am drawing, I need to think of a pencil as a drawing tool and not as something to write with. This means that it must be treated like a tool. We need to hold it differently and, as with any good tool, it needs to be sharp. The duller a point of a drawing utensil becomes, the more likely we are to start pushing harder to make a mark. This is when the paper damage starts to happen. If in your drawing your work tends to get that shiny, glossy look in the shaded areas, this is why. Spend as much time as you can in this light, beginning stage of any drawing as it is an opportunity to experiment with the shape and composition before you become committed to the outline.



As I progressed further into the drawing you will notice that I have begun to more accurately describe the contour of the flower. The contour is the line that contains the image, for example the outline of a tattoo can be generally thought of as a contour line. In this stage the lines are still very light. In any drawing you don't want to put down dark lines until you are nearing the end of the drawing. You can see here too that the initial place where I had put in the lines for where the leaves were going to go has changed by being lowered. This is an example

of how keeping soft lines allows for alterations. I will keep the original top 'leaf' lines as more slender, decorative leaves.



In the third image of the flower the outline has been clearly established and is more specific. I'm now ready to begin shading.



When shading either a drawing or a tattoo is it important to remember where the light source in the drawing is. This is going to tell you where the shadows and light should be. To help myself, I often draw directional lines to continually remind me of the light. In this sketch you can see them above the flower. Light is everything in drawing, painting or tattooing; it creates the experience of vision. We see things only because there is light falling on them; therefore it makes sense to learn about and study the way that light functions in order to create a better sense of it in our tattoos.

WHEN SHADING EITHER A DRAWING OR A TATTOO IS IT IMPORTANT TO REMEMBER WHERE THE LIGHT SOURCE IN THE DRAWING IS. THIS IS GOING TO TELL YOU WHERE THE SHADOWS AND LIGHT SHOULD BE



## THINK OF A PENCIL AS A DRAWING TOOL AND NOT AS SOMETHING TO WRITE WITH

You'll notice that near the top of the flower's petals there is an area that I have started to darken down right next to the light part of the petal. In general in the visual arts, wherever there is the most contrast is where the focal point is going to be. It is the area of a tattoo or other piece of art that we want the viewer's eye to be drawn to. Having a focal point in our work helps to keep the piece organized and makes tattoos or drawings more pleasant to view.

Also note that the darkest areas of the drawing are not in the actual flower itself and especially not in the lights of the flower. Work gets a 'dirty' feeling when the dark is dragged too far up into the light. The darkest parts of the lights should generally be lighter than the lightest parts of the darks... if that makes sense.



In this final image of the flower sketch quite a bit has changed. First of all you can see that I did end up adding darker values to the flower. 'Value' is the term used to describe how light or dark something is. You will notice though that there has been control in the value structure. This means that there is a clear, logical separation between the lights and the darks. This is what creates the feeling of light in a drawing or tattoo. You can also, I think, see how the contrast of light and dark has more firmly established the focal point we just discussed. Our focus in the drawing is on the flower.

Although there are other elements such as the leaves and stem; they have been used to support the 'main event' which is the petal part of the rose. I did allow a tiny bit of light to catch on the leaf of the flower as I thought this would create some more visual movement in the drawing. By that I mean the viewer has something to focus on other than



just the white body of the flower. This is the tattoo created for which the drawing was used as a study. I sketched each of the three roses in the tattoo in the same manner used in the drawing. I decided not to put a shaded background in this tattoo, but the idea of the focal point remains. The darks and lights of the shaded flowers are creating it this time instead of the contrast between the foreground and background. This tattoo is healed and was done using a red-wash.



These stages and method of creating a drawing are not new. They have been utilised since at least the 17th century as a way of making visual art. To learn to draw in this way is to learn a practice that has been appreciated and passed down through the generations. In general in my own work, I draw and paint from observation which means that the people or things that I am drawing/painting are right in front of me to look at. I would encourage anyone who is trying to advance their drawing ability or understanding of colour to work from life as much as possible. It will be difficult in the beginning but the rewards from this type of work are huge and the process is enjoyable. What might be a good idea would be 🌻





IN MY MIND THERE IS NOT A SEPARATION BETWEEN MY DRAWING, PAINTING AND TATTOO WORK. EACH OF THEM ARE ESSENTIALLY A COMBINATION OF DRAWING AND COLOUR THEORY



to set up a flower in the house, under a single light source (a lamp) and do a drawing using the basic steps we have discussed here.

The more time that we spend working from life, those skills will inevitably transfer over into our tattoos. I've included several images to show how the working from life and imagination directly correlate to one another. In my mind there is not a separation between my drawing, painting and tattoo work. Each of them are essentially a combination of drawing and colour theory. A good example may be the drawing and painting studies of the trees and landscapes that were used as a reference when creating the landscape half sleeve.

I feel that as tattooists and visual artists we must learn some technical aspects of the craft apart from tattooing such as drawing and colour theory. The improvement in the tattoo industry and community has been enormous in the past decades and by working together and sharing information with one another we take this art form into places yet undiscovered. I don't believe in holding on to 'secrets' of the way that we do things.

The more we share with one another, the faster the industry as a whole is going to progress. As I mentioned at the start of the article, I want to be a resource for anyone who has questions or comments. You can reach me through my website, [coltprehmart.com](http://coltprehmart.com). 🌿

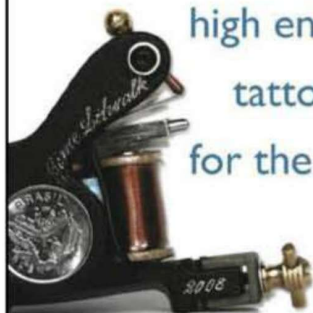


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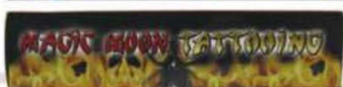
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# THE TURN OF THE SCREW



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There are some tattoo artists that other artists look up to, but there is also a breed above this. The skin illustrators who are so good at what they do, they are influencing the here and now in more ways than they can ever imagine. I would call Jesse Smith a living legend, but he would probably be embarrassed and that wouldn't suit him at all...

Over the beautiful August days that we shall call Tattoo Jam 2011 (because that's what it was!), I knew I was going to be busy. Busy, as we will soon discover, is a relative term. To redefine this introduction, I was busy; Jesse Smith was rocked off his feet as my old man used to say. The last place I ever thought I'd find myself doing some preliminary work for this feature was on a chair in a hotel lobby with a loaf of bread on the floor between us.

Where we drunk? We might have had a few, but sometimes it's only under those circumstances that both parties can get away with dispensing preliminaries and cutting to the chase. In this case... art. Not tattoo art – not yet anyway – but art that we had both accidentally discovered on our individual tours of being alive in the age of the internet.

All of that aside, there are numerous superficial interviews



with Jesse in other magazines and online – he's not hard to find these days, or at least not in print. Trying to find him in the real world is like looking for a needle in a haystack. I'm not even sure he knows where he is from one moment to the next. What I want to try and dig up is how does an artist get to this place?

Every week, Jesse's name crops up in conversation. From the client side, there appear to be hundreds desperate for a piece of original art from him. From the artist side, many are curious as to how he has figured out how to make this unique style work for him. Not that anybody wants to copy him per se, more that





I DIDN'T REALLY START LOOKING AT DISNEY UNTIL THEY TEAMED UP WITH PIXAR. I REMEMBER BUYING THE FINDING NEMO CONCEPT ART BOOK AND LOOKING AT IT OVER AND OVER BEFORE DRAWING UP AN UNDERWATER SCENE



#### M.C. ESCHER (I)

Maurits Cornelis Escher (17 June 1898 - 27 March 1972), usually referred to as M. C. Escher, was a Dutch graphic artist. He was a sickly child, and was placed in a special school at the age of seven and failed the second grade.

Though he excelled at drawing, his grades were generally poor. He also took carpentry and piano lessons until he was 13 years old. In 1919, Escher attended the Haarlem School of Architecture and Decorative Arts.

He briefly studied architecture, but he failed a number of subjects (partly due to a persistent skin infection) and switched to decorative arts.

they want to know how to copy his methods for taking otherwise underground art so handily to the masses.

So to say that Jesse's style could be defined as cartoon-like is somewhat obvious and pointless, but where does that train of thought and the sequence of events

stem from? I suggest a thorough grounding in exposure to Disney and Warner Brothers perhaps – maybe even the golden age of animation gods such as Tex Avery and Walter Lantz. I even go so far out on a limb as to suggest some of the psyche behind his work comes from our old friend, Mad magazine,

but I am wrong... well, a little wrong. What I didn't bank on was the generation gap. It's influence by default.

"Most of what I do has not been directly influenced by those particular artists or companies, however I'm sure a lot of the artists that I find influential have been inspired by 🍌



them in one way or another. I do remember really enjoying MAD magazine though. I think I copied a couple 'Spy vs. Spy' strips at some point. The rest of the artwork in there was way over my head!

"I didn't really start looking and studying Disney until they teamed up with Pixar. I remember buying the Finding Nemo concept art book and looking at it over and over before drawing up an underwater scene. The things that I think helped me build a foundation for my art when I was growing up were, Thrasher magazine, Garbage Pail Kids, Graffiti, M.C. Escher and 'Dungeon and Dragon' character guides, though I'm kinda embarrassed about that one! I used to copy tons of that stuff."

There's a key word in that response – foundation. Something a lot of otherwise very talented people don't have enough of. The secret of doing anything original in this world is to take your influences from outside of the world you work in – otherwise, as we have seen time and again, all that happens is a reworking of something that came before. But where does this foundation lead Jesse to next? Is he tempted to (or ever been approached) to transfer his work to another medium, maybe animation for TV and other similar outlets?

"I'd love to see my characters



I'D LOVE TO SEE MY CHARACTERS IN MOTION, HOWEVER I'VE BEEN TOO OVERWHELMED TO GO AND SEEK OUT THAT PARTICULAR OUTLET. I'VE BEEN APPROACHED A COUPLE TIMES BY A GUY WHO PUTS TOGETHER PILOTS FOR PIXAR, BUT NOTHING HAS COME OF IT YET

in motion, however I've been too overwhelmed to go and seek out that particular outlet. I've been approached a couple times by a guy who puts together pilots for Pixar, but nothing has come of it yet. He keeps talking about getting tattooed by me, but I think he's too busy to actually do what is necessary to make it happen.

"There are always things like action figures to consider and I'm

always down to try something new. Unfortunately the more demand there is for my tattoos, the harder it is for me to rationalize spending time on anything else. I'm sure it's just a matter of time before I start pushing into a new direction, but I still have a lot of things I want to accomplish as a tattoo artist."

To give us some idea on Jesse the man, rather than Jesse the artist, from an artistic point of view, it



#### M.C. ESCHER (III)

He worked primarily in the media of lithographs and woodcuts, though the few mezzotints he made are considered to be masterpieces of the technique. In his graphic art, he portrayed mathematical relationships among shapes, figures and space. Additionally, he explored interlocking figures using black and white to enhance different dimensions. Integrated into his prints were mirror images of cones, spheres, cubes, rings and spirals.







I'M SURE SOME PEOPLE WOULD BE COMFORTABLE SITTING BACK AND COASTING A LITTLE, BUT UNFORTUNATELY I CAN'T. I DEFINITELY HAVE SOME SORT OF OBSESSIVE ISSUE THAT I CAN'T SEEM TO TAME



strikes me that to fully succeed in the art world, you need at least a little support and encouragement from your family and friends. I wonder if his raw talent was encouraged or came to life as a means of rebellion.

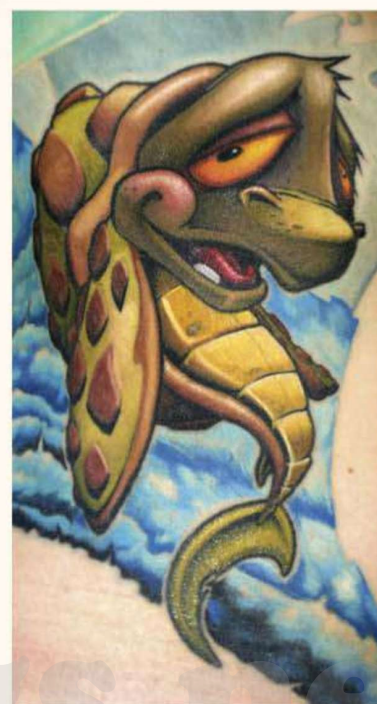
"My parents were always very supportive of my art, but they were always concerned that I wouldn't be able to make a living doing it, so they told me to think of a backup plan. My backup plan, as of middle school, was to become a marine biologist. I really enjoyed marine life and spent a lot of time reading up on fish, sharks and various other types of aquatic wildlife. It wasn't until I went to college that I realized that a marine biologist doesn't really dabble in the animal side of the ocean. Luckily I didn't choose that route because I would have been really disappointed!" he says with a smile.

Ah, the folly of youth. We've all been there. But back in the 'grown-up' world, so many up and coming artists I speak to see Jesse's career as being the pinnacle of where they want to be, both technically and from the point of having developed their own definitive style, but how does he see it? What's at the



#### M.C. ESCHER (III)

Although Escher did not have mathematical training - his understanding of mathematics was largely visual and intuitive - Escher's work had a strong mathematical component, and more than a few of the worlds which he drew are built around impossible objects such as the Necker cube and the Penrose triangle. Many of Escher's works employed repeated tilings called tessellations. Escher's artwork is especially well liked by mathematicians and scientists, who enjoy his use of polyhedra and geometric distortions. For example, in *Gravity*, multi-colored turtles poke their heads out of a stellated dodecahedron.





other end of that ladder? Does he still think in those terms about contemporaries who have that kind of influence on him – and if so, is it important that person be inside or outside of the art. I guess one way keeps it 'true', but the other way expands the gene pool.

"I am still heavily influenced by a ton of artists in tattooing. There are so many super talented artists in this industry; Shige, Jeff Gogue, Nikko Hurtado, Uncle Allan, Jason Stephan, Rachi Brains, Adam Barton, Turk, Steve Moore, Jeff Ensminger, Dan Hazelton, Electric Pick, Guy Aitchison, Jime Litwalk, Jimmy Lajnen, Tony Ciavarro, xEmilx, Tanane Whitfield, Lars Uwe, Markus Lehnard, Nick Baxter, Mike Devries, Scotty Munster, Scott Olive, Russ Abbott, Gunnar, Adam Hawthorn, Timmy B... shall I go on?

"You know, it seems like there're awesome artists popping up all over the place these days. With that said, I also think it is very important that we all step outside of the tattoo world for inspiration. There is so much art out there that needs to be seen."

I thought we were going to have



I ALWAYS WANT TO BE PUSHING THE BOUNDARIES. THAT'S THE PART ABOUT PRODUCING ART THAT ENTERTAINS ME THE MOST

a concussion for a second there as Jesse rattled off that list of artists without hardly so much as a pause. It's obviously important for him to continue pushing buttons and boundaries though. Is he ever happy with his achievements or – as I rather suspect – is he hardest of all on himself with very little time to kick back and coast, even for five minutes?

"I always want to be pushing the boundaries. That's the part about producing art that entertains me the most.

"I do have difficulties being 100 per cent satisfied by my work, especially with the larger pieces. By the time I actually complete a large piece, they're usually a year or two behind my current artistic capabilities.

"I'm sure some people would be comfortable sitting back and coasting a little, but unfortunately, I can't. I definitely have some sort of obsessive issue that I can't seem to tame. It keeps me from ever feeling comfortable; I always feel as though I need to be pushing forward. I can't relax until everything is done. I'm afraid that one day I'm gonna look back and realise that life just flew by because I was working so much. I envy people who are content."

Which is probably something you never thought you'd hear, isn't it. Is this obsessiveness planned? What am I getting at here? I'm trying to figure out if this drive to continually better yourself is a planned chain of

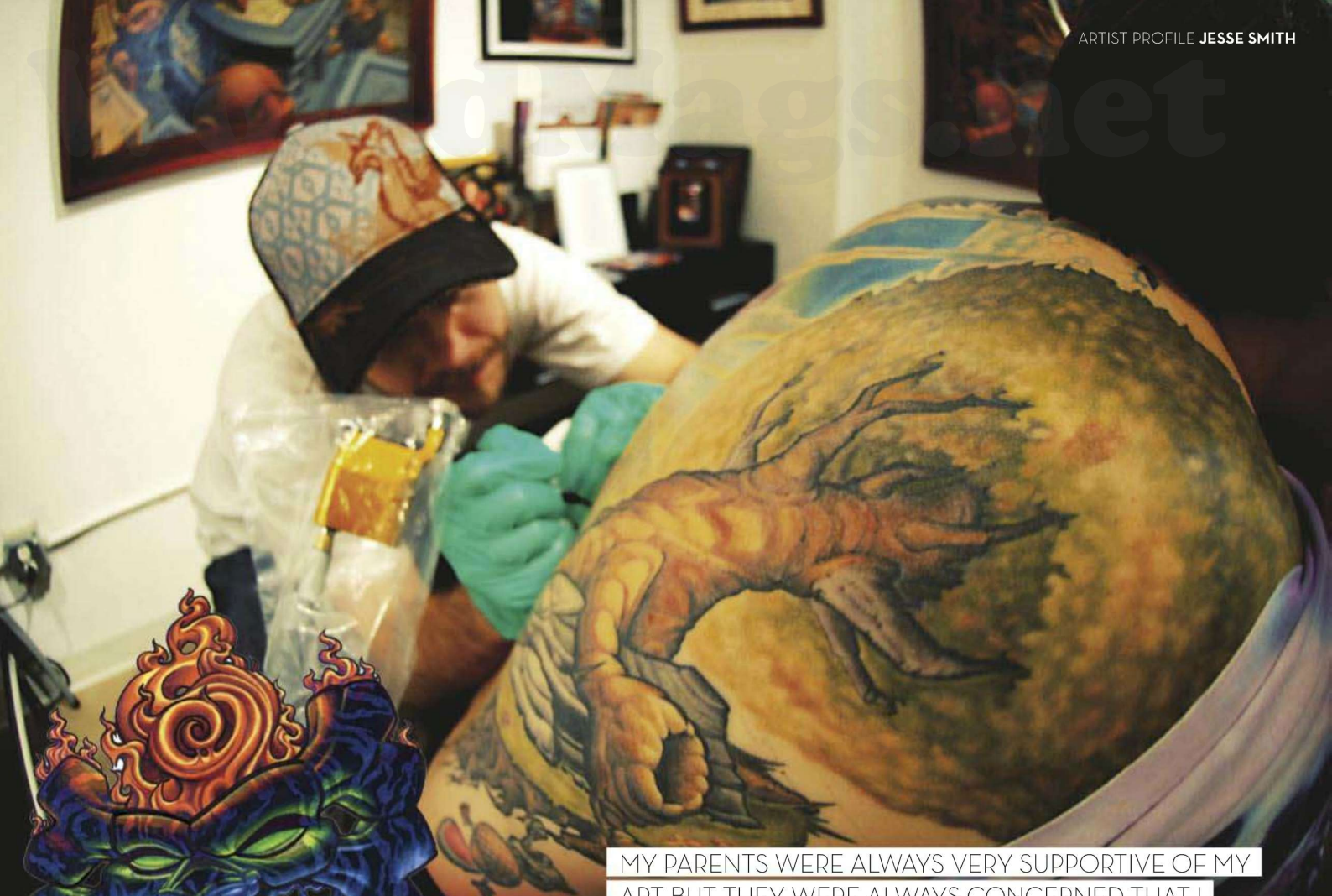


#### M.C. ESCHER (IV)

Around 1956, Escher explored the concept of representing infinity on a two-dimensional plane. Discussions with Canadian mathematician H.S.M. Coxeter inspired Escher's interest in hyperbolic tessellations, which are regular tilings of the hyperbolic plane. Escher's wood engravings 'Circle Limit I-IV' demonstrate this concept. In 1995, Coxeter published his finding that these works were extraordinarily accurate: "Escher got it absolutely right to the millimetre."







MY PARENTS WERE ALWAYS VERY SUPPORTIVE OF MY ART, BUT THEY WERE ALWAYS CONCERNED THAT I WOULDN'T BE ABLE TO MAKE A LIVING DOING IT SO THEY TOLD ME TO THINK OF A BACKUP PLAN



events or a consequence of saying yes to as many things as possible, and finding things happening to you by proxy.

"Prior to being completely booked with tattoos, I could barely see a month or two in front of me. At that point in my career, I would say yes to pretty much anything. If someone invited me to do a guest spot, convention, or art show, I'd do it. My workload was tolerable back then.

"Then I got fully booked, people started inviting me to do guest spots, conventions and art shows regularly and the next thing I knew, I had the next year of my life already planned out! Good opportunities would pop up, but I couldn't do anything with them because I already had prior commitments. I ran my business like that for almost five years.

"Just recently I decided to change stuff up a bit. I told Krissy, my

assistant, that I was getting really overwhelmed and she suggested that I let her act as a buffer for me. She would only present new opportunities to me when I had cleared my plate which keeps me from seeing too far ahead. I'm still in the process of finishing up prior commitments, but I can already feel the difference."

This is where I should be writing something like 'our time is growing to a close', but that's not true. The truth of the matter is, the sun is making too valiant an attempt at coming up and both of us have to work the Sunday of Tattoo Jam tomorrow. Not impossible, but not good all the same! While we wait for our keys, I ask Jesse about Loose Screw and how all the cogs fit together. It looks like a supremely well oiled machine from the outside that's for sure.

"I've always wanted to open 🌻



**M.C. ESCHER (V)**

One of his most notable works is the piece 'Metamorphosis III', which is wide enough to cover all the walls in a room, and then loop back onto itself. After 1953, Escher became a lecturer at many organisations. A planned series of lectures in North America in 1962 was cancelled due to an illness, but the illustrations and text for the lectures, written out in full by Escher, were later published as part of the book *Escher on Escher*. In July 1969 he finished his last work, a woodcut called 'Snakes', in which snakes wind through a pattern of linked rings which fade to infinity toward both the centre and the edge of a circle.

my own shop. I've worked in some great shops, but I never actually felt at home at any of them. There always seemed to be something missing. Opening Loose Screw gave me the opportunity to create a space that had everything I felt a studio needs in order to create a great tattoo, and being that it's mine I can do pretty much whatever I want with it. At other studios I could only suggest ideas, but at this studio I can make them happen.

"When I first decided to open a shop, my plans were to open a private studio with a station for rotating guest artists, but as the idea of a opening a tattoo shop grew closer, artists started falling out of the woodwork; my best friend, Jason Stephan, decided he was moving to Richmond from Florida; Bexx was feeling stagnant at her current shop and was showing interest in working with me; and my college buddy, Daniel, was looking for a place to relocate to from Northern Virginia.

"I started to realise that this was a great opportunity to open something bigger than just a private studio. Although it seems as though all these artists chose to work with me, if given the chance to pick anyone else other than them, I wouldn't have. They really are some of my favorite people/ artists. Jason Stephan and I have been best friends for almost a decade now, Bexx and I were painting



I STARTED TO REALISE THAT THIS WAS A GREAT OPPORTUNITY TO OPEN SOMETHING BIGGER THAN JUST A PRIVATE STUDIO. ALTHOUGH IT SEEMS AS THOUGH ALL THESE ARTISTS CHOSE TO WORK WITH ME, IF GIVEN THE CHANCE TO PICK ANYONE ELSE OTHER THAN THEM, I WOULDN'T HAVE

and drawing partners for almost two years and Daniel and I shared numerous classes together in college. There aren't too many other artists out there that I know as well as I know these guys.

"My long term goal is to have a fully functional art gallery (Glitch Gallery), showcasing some of the best artists in the world, a retail store that sells 'niche' art prints, books, T-shirts and anything else art related that you can't get at a

normal art store. And, of course, a tattoo studio with some of the best artists in the world, not only working here full-time, but guest spotting on a regular basis. I just want to create a place where everyone can go and be involved in some great art."

And that dear readers, is as good as it gets at five o'clock in the morning, Jesse Smith. The interview may be over but I think this journey has only just begun. 🐉



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# HORROR MOVIE MASH-UP



1

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3

JON FAGAN, LOST CAUSE TATTOO

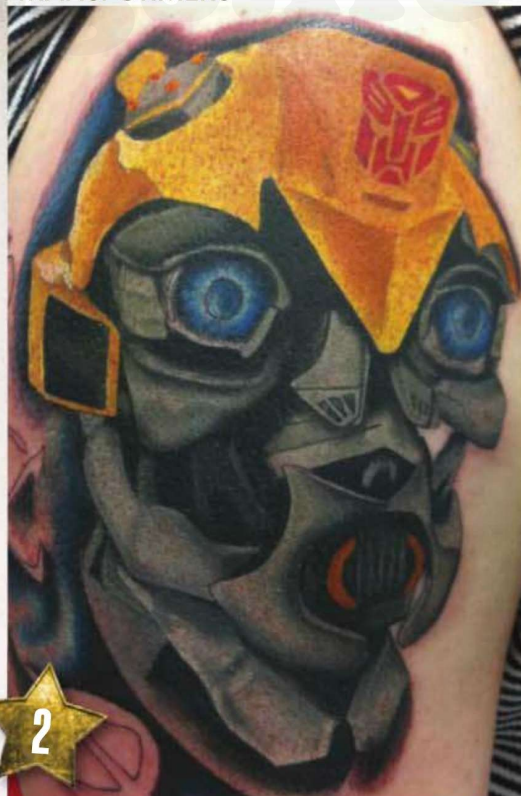
## E.T.



4

TYLER ALDERSON, TANTRIX BODY ART

# TRANSFORMERS



2

CHRIS HARRISON, BRIDGEND TATTOO STUDIO

## EDWARD SCISSORHANDS

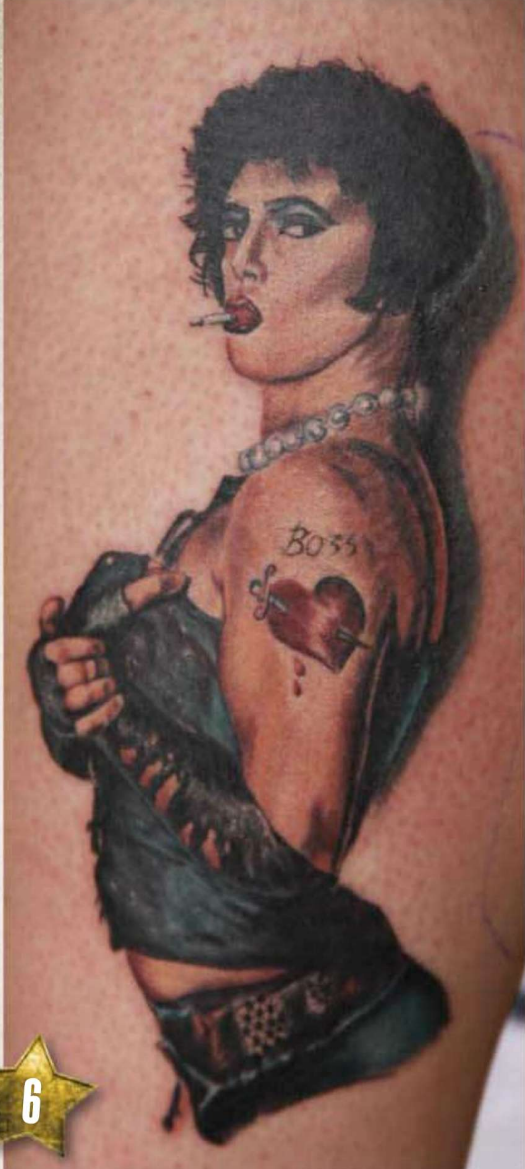


5

SHANE SUDDUTH, INKSOMNIA TATTOO, GA



ROCKY HORROR PICTURE SHOW



6

ANDY BARRETT, HORSESHOES AND HANDGRENADES

SPONGE BOB & PATRICK



9

STEPH, DIMITRI TATTOO SHOP

BATMAN



7

TATTOO LIGANSMA

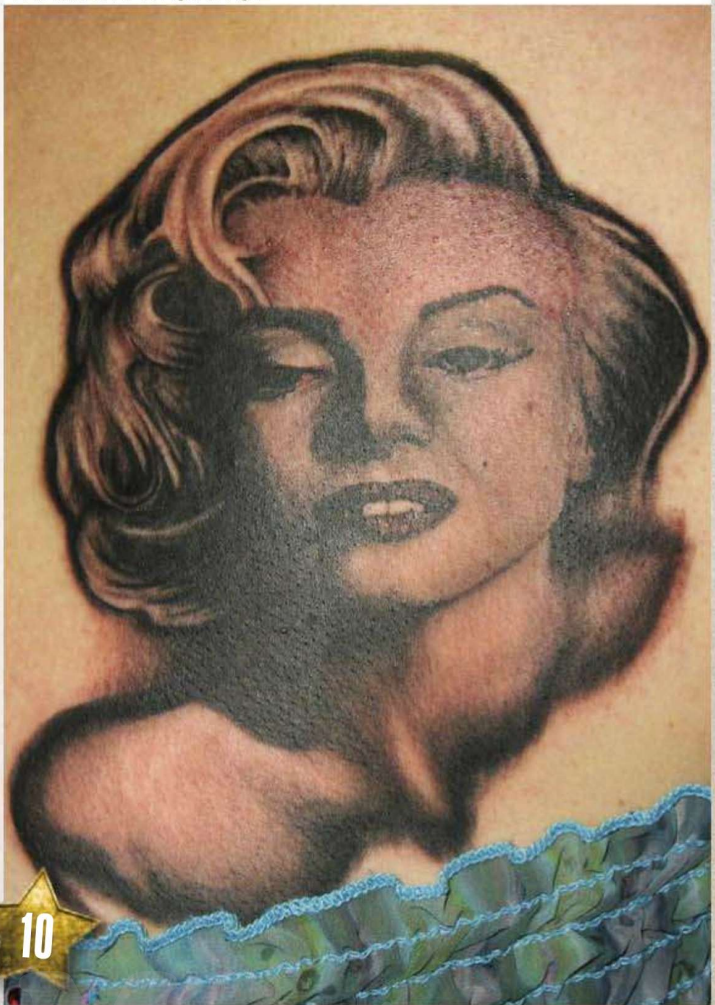
V FOR VENDETTA



8

VALERIO SERPETTI

MARILYN MONROE



10

JARED PRESLAR



## GREMLINS



11

CHRIS JONES, PHYSICAL GRAFFITI

## THE MASK



12

CHRIS JONES, PHYSICAL GRAFFITI

## CATWOMAN

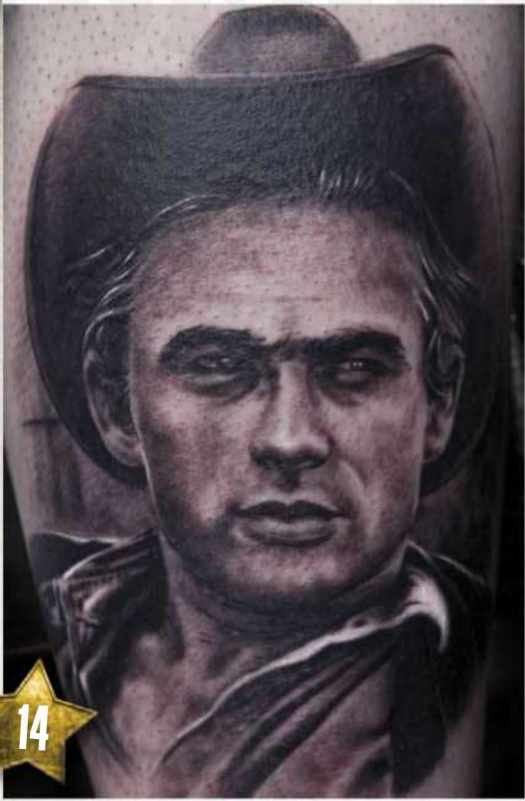


13

ETTORE BECHIS



JAMES DEAN



14

REMIS TATTOO

BEVERLY HILLS COP



16

CHRIS HARRISON, BRIDGEND TATTOO STUDIO

PUG FICTION



15

CECIL PORTER

DIRTY HARRY



17

GREG SUMII, LIQUID FETISH

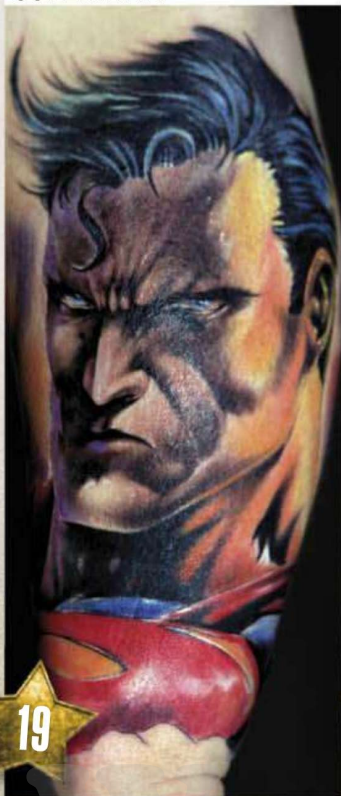




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CECIL PORTER

SUPERMAN



19

TATTOO LIGANS

AUDREY HEPBURN



20

MATHEW LUKESH

HALLOWEEN



21

DAN STEWART



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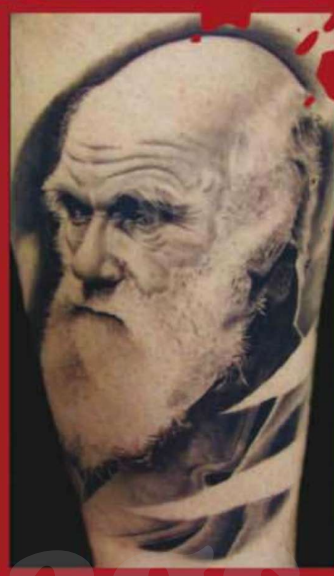
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THE WIZARD OF OZ



23

NICK BALDWIN, INFINITE INK

THE WIZARD OF OZ



24

CHRIS JONES, PHYSICAL GRAFFITI

JACK SPARROW



25

CECIL PORTER

SAMUEL L. JACKSON



26

SAM J



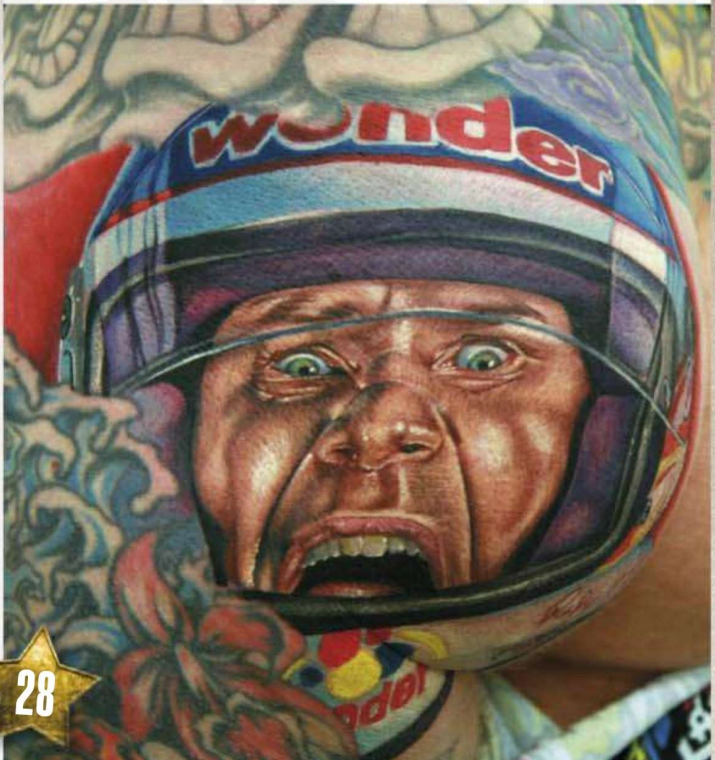
GHOSTBUSTERS



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CHRIS HARRISON, BRIDGEND TATTOO STUDIO

TALLADEGA NIGHTS



28

CECIL PORTER

IRON MAN



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CHRIS HARRISON, BRIDGEND TATTOO STUDIO

JAMES GANDOLFINI



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GREG SUMII, LIQUID FETISH



KEVIN SMITH



31

CHRIS JONES, PHYSICAL GRAFFITI.

DRACULA



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GREG SUMII, LIQUID FETISH

FREDDIE KRUEGER



33

DAN STEWART



ANTHONY HOPKINS



34

JASON BIRD, JAYS INK

STAN LAUREL



36

JON FAGAN, LOST CAUSE TATTOO

OLIVER HARDY



37

JON FAGAN, LOST CAUSE TATTOO

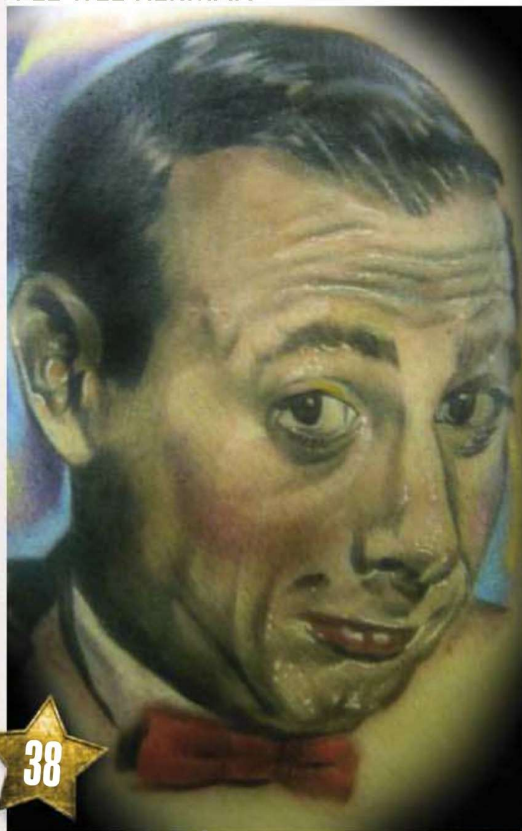
MARLON BRANDO



35

JON FAGAN, LOST CAUSE TATTOO

PEE WEE HERMAN



38

MIKE STOW, TIMELESS TATTOO



CHRISTOPHER WALKEN



39

CHAD CHASE, VENOM INK

ANTHONY HOPKINS



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MAREK SKALNY, INKDEPENDENT TATTOO

HUMPHREY BOGART



41

ANDY ENGEL

FEAR & LOATHING IN LAS VEGAS

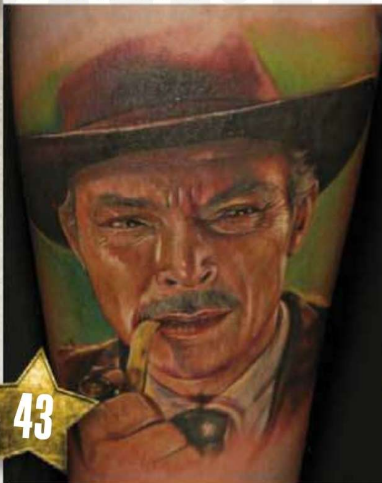


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VALERIO SERPETTI



LEE VAN CLEEF



43

CHRIS HARRISON, BRIDGEND TATTOO STUDIO

MR. T.



44

KEITH NELLINS, NAUTICA TATTOO

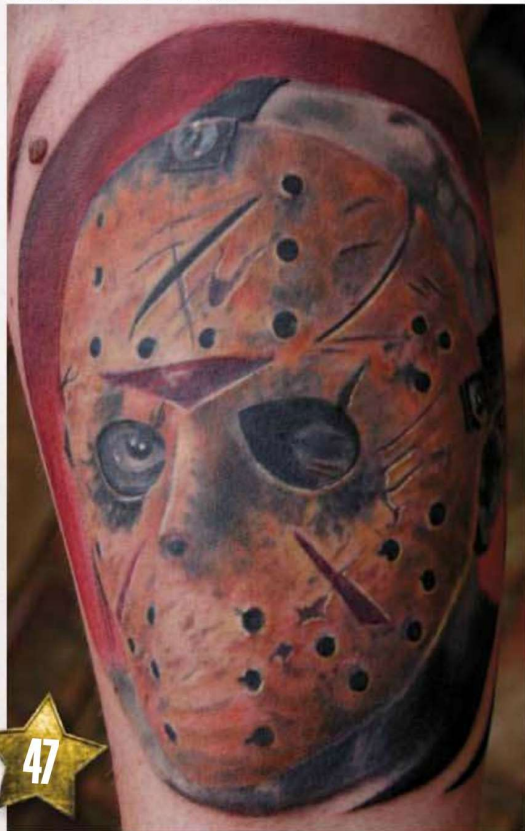
ELIZABETH TAYLOR



45

MATT HUNT, MODERN BODY ART

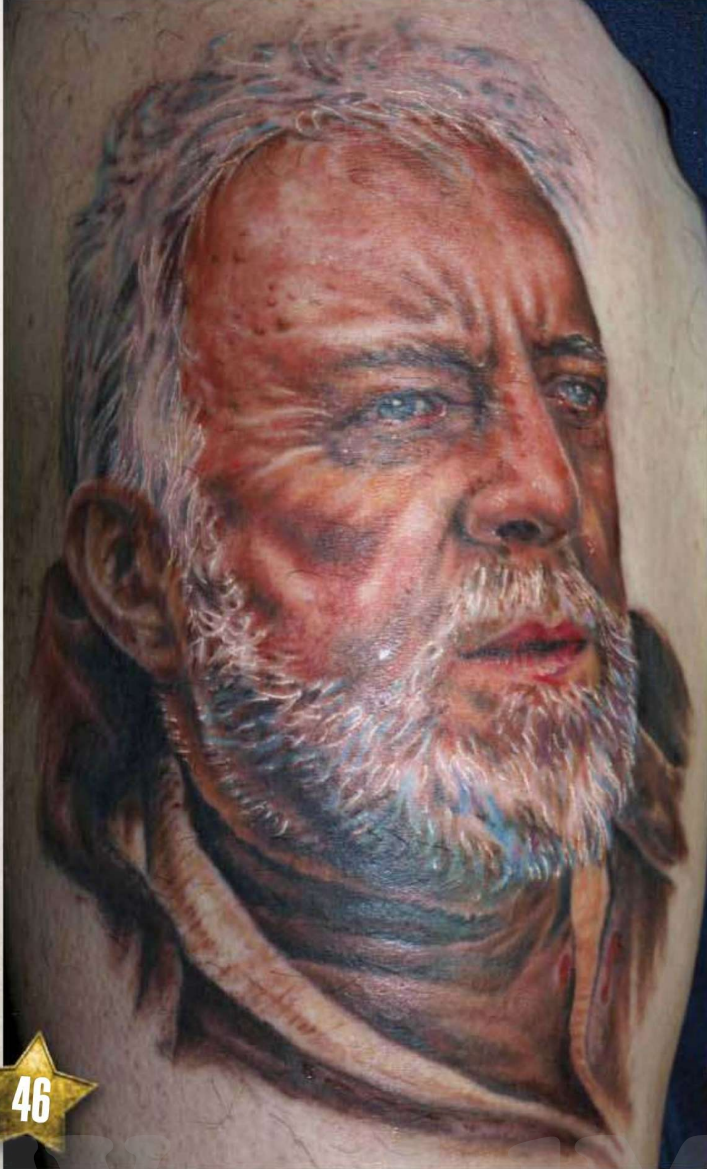
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47

DAN STEWART

ALEC GUINNESS



46

JOSH BODWELL



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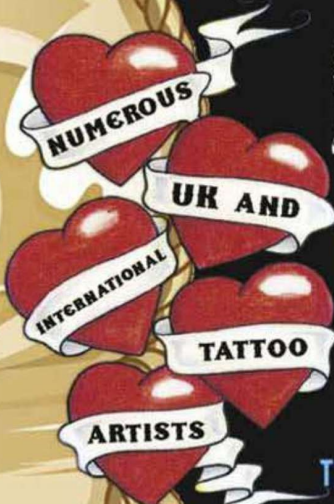
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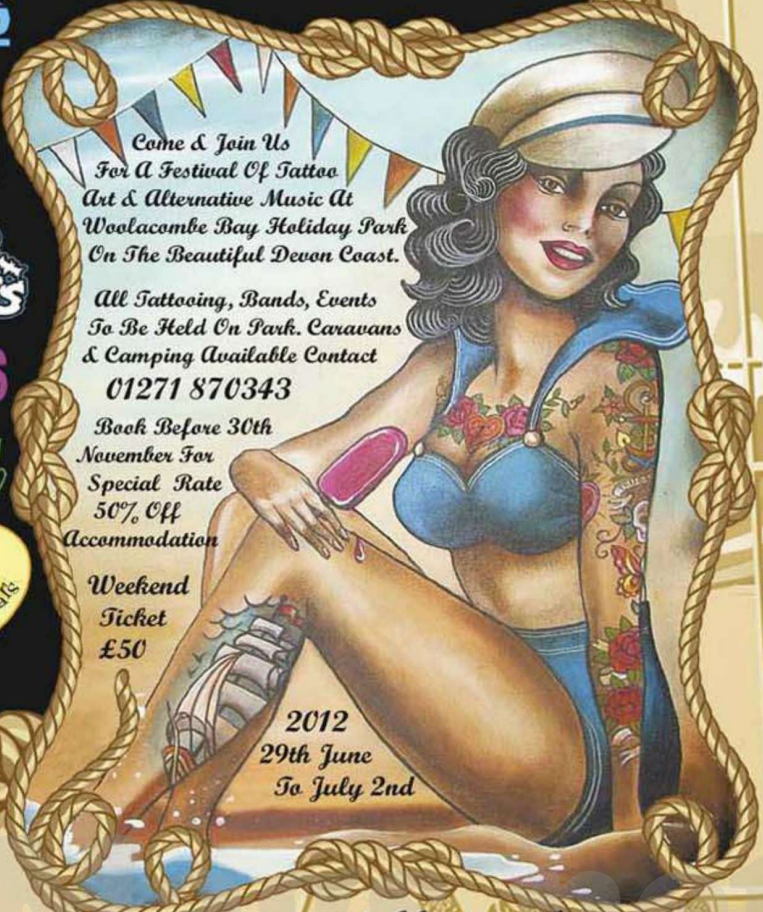
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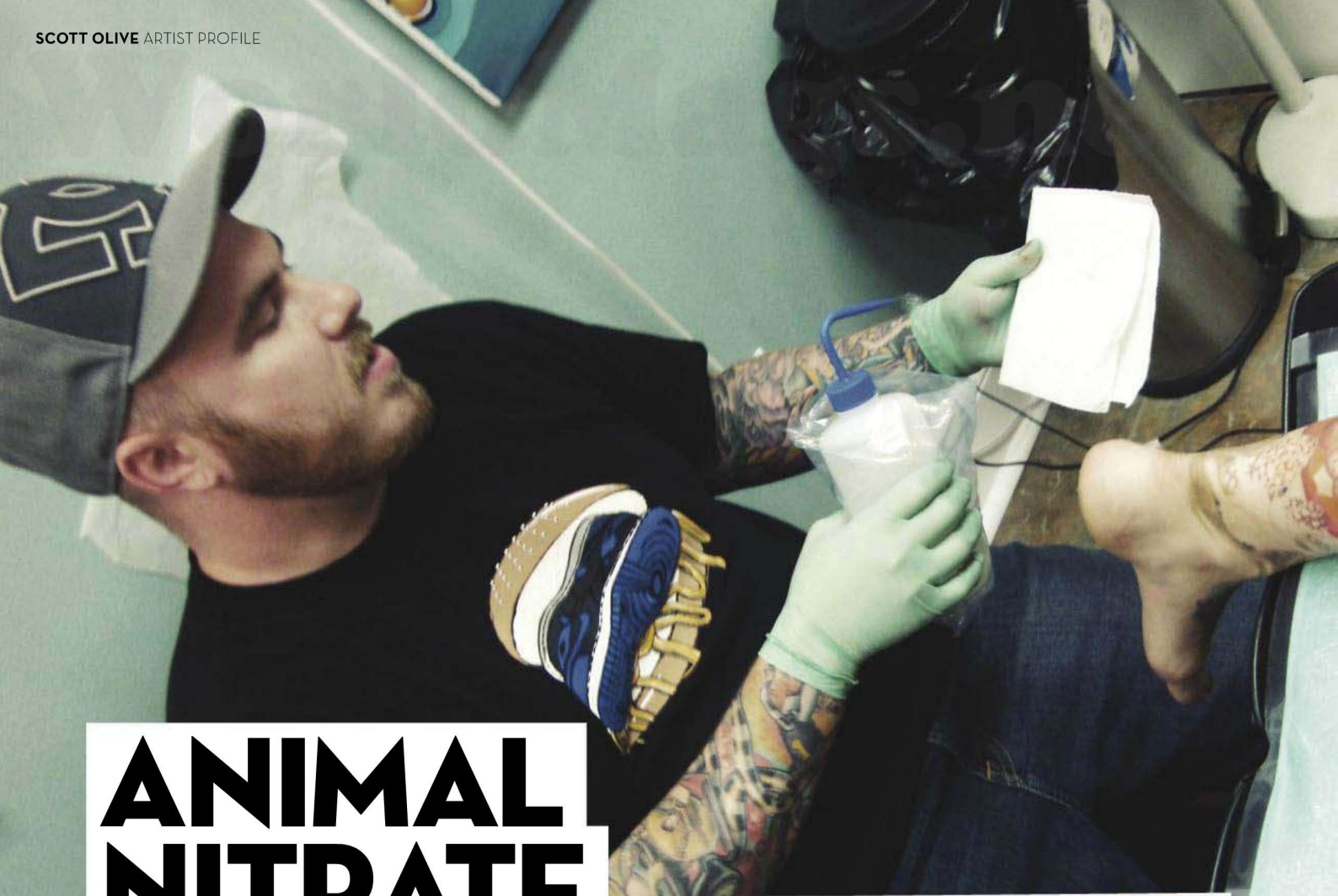
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# ANIMAL NITRATE

Scott Olive. The name may be unfamiliar to some, but to others it will already be etched into the memory as somebody to nail down, just as soon as he sets foot on UK soil that is...

Scott's work is basically, incredible. Each can be seen as a masterpiece in this style, turned up to 11 and then some. Thankfully Scott didn't brush me off as a crazy stalker when I got in touch with him with maybe a little bit too much enthusiasm recently. Within minutes we were talking all things tattoo. So without further ado, here is what he had to say about how it all started:

"I have always been drawn to art. My father was always a talented drawer. He never painted much but he kept sketchbooks, drew on my paperbag lunches and would occasionally draw a picture for me or paint something on my bedroom wall.



"I have been painting longer than I have been tattooing and I think the thought had crossed my mind that I would like to be a professional artist one day... but I'm not sure how serious I took myself at the time. I got into art while at college but I hated

every class I took and couldn't decide on a major as all I wanted to do was to take art classes. The problem was, that the school I was going to, you had to be an art major to take art classes, so I switched my major to art. This helped me buy some time to







MY PARENTS, AT FIRST, WERE DEFINITELY NOT SUPER STOKED WHEN I STARTED GETTING TATTOOS. THEY WERE EVEN LESS THRILLED WHEN I TOLD THEM I WANTED TO BECOME A TATTOO ARTIST

figure out what I wanted to do.

"Once I started taking the art classes, I never looked back. I loved doing art and consumed myself with it. I sucked but I wanted to be better and couldn't always figure things out, and that challenge had me hooked. I have always been drawn to painting and I like how experimental I can be in a painting, something that I feel I can't do so much in a tattoo. I usually either paint with oils or acrylics on canvas. I have messed with watercolour and a few other



mediums but I always go back to oils and acrylics."

So with a serious artistic base to work from, what saw Scott decide to get into the tattoo world when he could have just as easily have been a successful painter? Especially when he explained just how hard that step was going to be, being raised in the household that he was.

"I was never really around tattoos much as a kid; I was raised somewhat conservative, so I never really saw any family members with tattoos. It wasn't until I was 18 and had left the house that I started slowly getting tattooed and showing an interest in tattoos. My parents, at first, were definitely not super stoked when I started getting tattoos. They were even less thrilled when I told them I wanted to become a tattoo artist.

"We had a few 'discussions' about it and why it was not a good idea. This was all before I actually got an apprenticeship, so I was encouraged to go to art school and maybe try and become a commercial artist, but I kept my focus on eventually tattooing. Once I got started tattooing though, they saw how passionate I

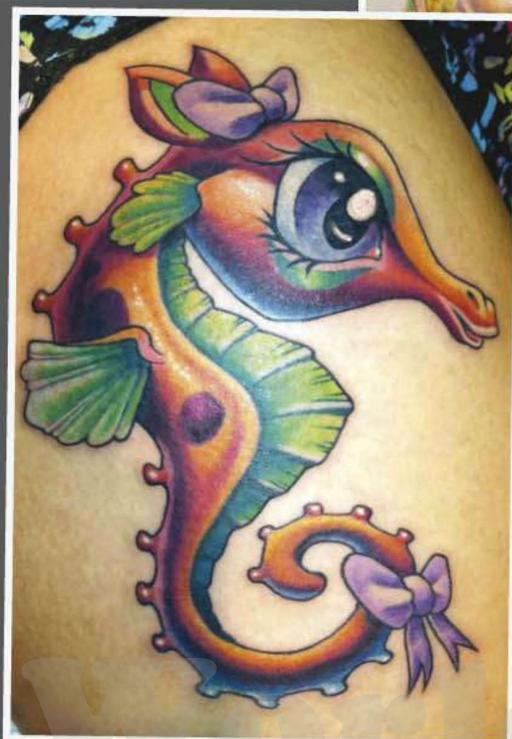
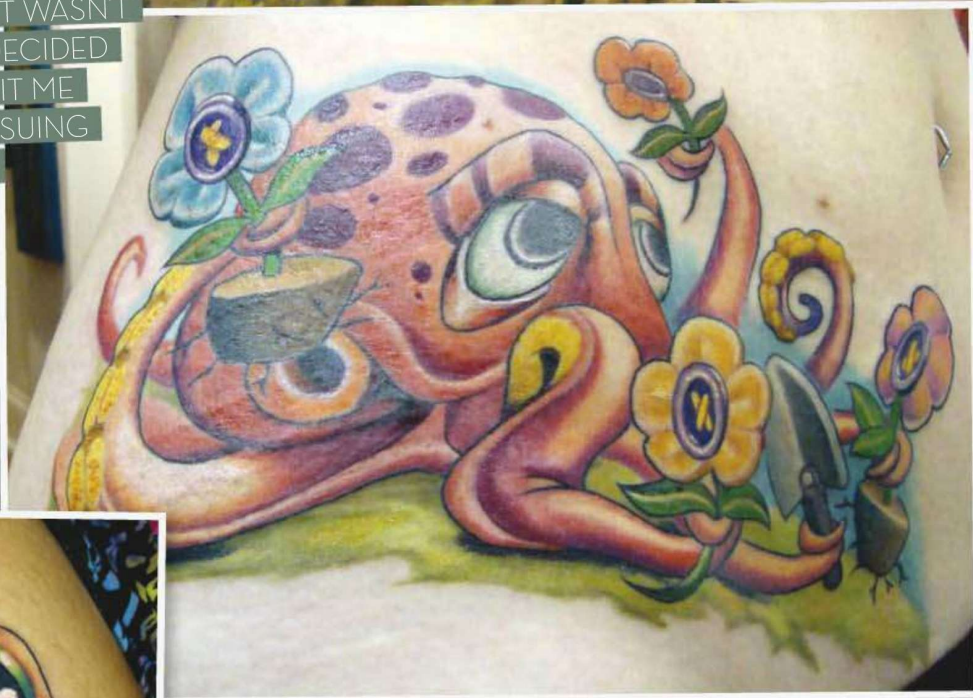




AT THIS POINT, I HAD NO THOUGHTS OF BECOMING A TATTOO ARTIST OR EVEN WANTING ANOTHER TATTOO. IT WASN'T UNTIL A YEAR LATER WHEN I DECIDED I WANTED A HALF SLEEVE IT HIT ME THAT I WANTED TO START PURSUING BECOMING A TATTOO ARTIST

was about it and have since warmed to the idea. They have always stood behind me, even though they may have not always agreed with me, and that support helped a lot when things weren't always up."

But fate was going to step into Scott's path to push him in a new direction



and just like a lot of artists out there plying their trade today, it started with just one sitting in the big chair!

"My first tattoo experience was when I was 18. I had wanted a tattoo for a while but I didn't know much about tattoos, especially custom tattoos. One day in my friends garage, I decided that I wanted to get tattooed the next day and went into a head shop where they did tattoos and got a tribal design on my upper back... looking back knowing what I know now, I wouldn't have chosen that same image and I would have researched artists a little more, but

I was young, dumb and anxious! I didn't know what I wanted at the time so I just grabbed a design I saw. Getting a tattoo of anything was more important to me that getting a specific image that meant something to me! I just wanted a tattoo. Luckily I walked away with a pretty clean one. It was done fairly well, so I have that to be a little thankful for.

"At this point, I had no thoughts of becoming a tattoo artist or even wanting another tattoo. It wasn't until a year later when I decided I wanted a half sleeve it hit me that I wanted to start pursuing becoming





I BEGAN DRAWING AND DRAWING, AND FINALLY I HAD A PORTFOLIO TO TAKE AROUND TO A FEW LOCAL SHOPS, WHERE I WAS CONSTANTLY BEING TOLD 'NO!'

a tattoo artist. I think this happened because I had to make multiple trips to the tattoo shop and eventually got to know people that worked there and saw that, 'Hey I could do tattoos one day!' When I went in to get my first tattoo, I was pretty nervous so I was in and out of the tattoo shop pretty quickly."

And here we hit the crossroads that a lot of artists face in the beginning; the ink is in the skin, the fire is alive – what to do next? Pursue a life of the commercial artist or dive into the world of tattooing? Thankfully for us it turned out to be a simple choice... get tattooing.

"Yeah, I began showing an interest in getting into the tattoo industry. I started asking tattoo artists what I needed to do to become a tattoo artist and they told me, 'put together a portfolio and look for an apprenticeship'. I began drawing and drawing, and finally I had a portfolio to take around to a few local shops, where I was constantly being told 'no!' I would go back and do a few more drawings and take a few old ones out and head back to the shops. And once again all I heard was no.

"After about three years of looking and taking some art classes, and a few moves to different cities, I finally ended up in Sarasota, Florida where I met Travis Franklin at Oddity Tattoo. He eventually agreed to apprentice

me mostly because I was persistent and had lucky timing. He happened to be opening a new shop with a better location and said he could use someone to help paint walls and get the shop up and running. That was about four years ago in 2007.

"My apprenticeship with Travis had some old school and some new school aspects. I was responsible for cleaning toilets, answering

phones, setting up and breaking down stations, cleaning floors. The apprenticeship began a couple months before the shop was open so I was painting the inside of the shop and the outside in the summer months in Florida. I had to run and get coffee and food for months. I never had to do anything too shitty though. Travis showed me tons of respect while still being very firm 🌻





with me. Because of the way he treated me with respect, I have been very loyal to him and continued to work with him for the past four years. I have never tattooed myself, even better, I had a bunch of crusty punk rock friends who were down to get free tattoos so I had plenty of people to practice on which made it easy to get time in the skin."

So credentials firmly established, both on canvas and on skin, via Travis' apprenticeship, we get onto how Scott ticks artistically. How does he approach these two mediums that are so different, yet so similar?

"My process for paintings is really dependent on how much fun I want to have or if I have a rush to finish it. Sometimes I'll jump straight to the canvas without a drawing or a sketch. This is the most fun because I have no idea what the result will be and I can stay looser since I have no expectations. This usually takes a little longer though because I usually have to change my drawing with the paint. Sometimes I'll do a drawing of a piece before I start and this process usually goes a little quicker, but I find I get disappointed if things don't



IF SOMEONE WANTS SOMETHING SUPER SPECIFIC, I'M NOT USUALLY THE BEST ARTIST FOR THAT BECAUSE SOMETIMES WHEN I DRAW ACCIDENTS HAPPEN FOR THE BETTER OF THE PIECE



go the way I want them to go. Either way I choose to start the painting, I usually settle on a colour pallet that evokes the mood I want and start layering the paint on the canvas until I'm either happy with the painting or am so over painting it.

"My process for a tattoo usually begins with a consultation with the client. I discuss basic ideas with them and find out how much freedom I can have with the piece.

If someone wants something super specific, I'm not usually the best artist for that because sometimes when I draw accidents happen for the better of the piece. After we discuss a couple things, I sit down about a week before the appointment and work on a couple thumbnails and rough sketches. Once I have a rough sketch I like, I work on a tight sketch. Sometimes this leaves me areas I still want to work out; maybe I'm not





I SEE MYSELF TATTOOING AT LEAST ANOTHER 15 YEARS UNLESS SOMETHING CHANGES IN THE INDUSTRY, MAKING TATTOOING NO LONGER WHAT IT IS



happy with the hands of a creature or the facial expressions or something. So what I'll do is put a piece of tracing paper on top of my sketch and trace the areas I like and work out the areas I'm unhappy with. Sometimes I'll even put my sketch into Photoshop and move things around to really push proportions. After I get the sketch finalized, I'll usually work out a colour study on Photoshop with an Intuos tablet. When the colours are worked out, I'll do a line drawing and get the stencil ready."

And that's it folks, Scott's path to the present. But more importantly to you collectors out there, what about the future? Are we going to see Scott stick to his needles, or chase the brushes and canvas?

"I'm not really sure. I see myself tattooing at least another 15 years unless something changes in the industry, making tattooing no longer what it is. Tattooing itself is more important to me than painting. It's how I make a living and it's permanently affecting other people's lives. Painting for me is more fun because there are no rules. I don't have to worry about someone else's

life so I can let loose. But, it can also be lonely, painting. Being by yourself for long hours is nice sometimes, but I don't know if I'd want that at my age; tattooing lets me socialise with other people, but it is much more stressful. I love both and they go hand in hand with me right now.

"I would love to travel more but sometimes that can be hard. I just started a family and my son is too young to leave. We also have two English Bulldogs that have a separation anxiety disorder and we miss them just as bad as they miss us when we leave for a convention. Also the shop that I work at is amazing. Travis has put together a top notch place. I sometimes don't realize how spoiled I am there. I have a great group of clients and all that combined, makes it a little hard to leave. Plus, Travis has always treated me with respect and for that I will always be loyal to him. As far as travelling goes, well, Jesse Smith just opened Loose Screw Tattoo in Richmond, Virginia and I will be doing the occasional guest spot there. I'm open to some other guest spots, but that is the only place I have immediate plans for."





# THROUGH THE LOOKING GLASS

Nestled on a quaint Edinburgh street, with its light blue façade, windows displaying flash-inspired posters and a carnival cutout of a foxy pin-up out front, Red Hot + Blue Tattoo may just be the most inviting shop you'll ever set foot in



Barbara Pavone

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Falling down the rabbit hole on a recent trip to Scotland, I was greeted by shop owner, Paul Slifer, fellow tattoo artists, Ian McAlister and Jason Corbett, and front man, Big Stu.

It might be something in the water, but the energy and approach to art and life found inside Red Hot + Blue Tattoo is infectious. Forget Wonderland, this is the happiest place on earth.

Or perhaps it all stems from a deeply rooted passion for

tattooing, bred at a young age, which all the artists share.

"I bought an issue of Ed Hardy's Tatootime at a record and comic shop in Boston I used to go to all the time," recalls Slifer. "This was 1984 and in Massachusetts where tattooing was illegal, so you didn't see too many tattoos then, but that book blew my tiny mind."

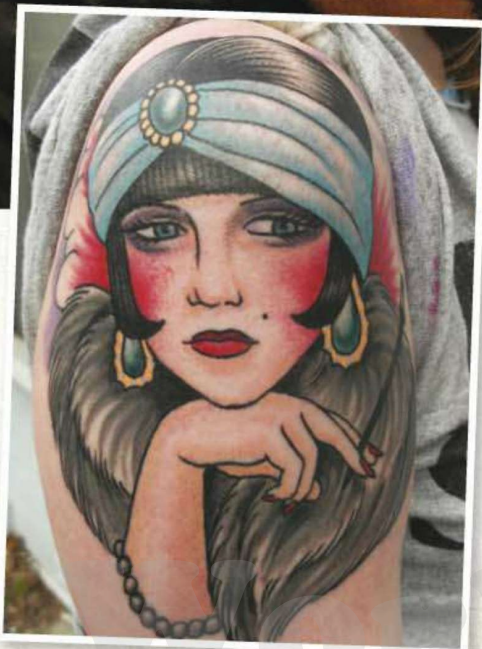
Constantly trying to weasel his way around age laws, Slifer failed – his first professional tattoo came

courtesy of Newport, Rhode Island's Ramblin' Ray at the age of 18 – but his personal venture into tattooing could not be slowed by any means.

"I started dabbling with sewing needles, drafting compasses, basically anything sharp, and a bottle of Indian ink and away I went," says Slifer. "I put some small tattoos on myself and friends from school. I was 15 years old, just a nipper."

Working in a number of American shops from '94 to '97, Slifer then





decided to venture overseas. "I chose Scotland because I had friends here already and had heard great things about Edinburgh," he says.

Following stints in Pete's Tattoo Studio and Ace Tattoo Studio, and ten years of "time served", Slifer opened up his own shop in 2005. Enter Red Hot + Blue Tattoo.

With artists who are humbly talented and genuinely surprised

IT'S TOUGH TO MAKE A STEADY INCOME WITH A BACHELOR OF FINE ARTS, SO IT SEEMED LOGICAL TO GIVE TATTOOING FULLTIME A SHOT

at the positive feedback and success they've achieved, it's the kind of place you want to sit down and get your body covered from head to toe. 🌟





**PAUL  
SLIFER**

Leaving Boston to study at the Rhode Island School of Design, Slifer occasionally tattooed from his apartment, but it wasn't until graduation left him without a foolproof career plan that he considered tattooing as a profession.

"It's tough to make a steady income with a Bachelor of Fine Arts, so it seemed logical to give tattooing full-time a shot," says Slifer. "I also had my family's full support about the decision to tattoo right from the start. All my first tattoos were done at our family home and my mother took me along to get some of my first tattoos!"

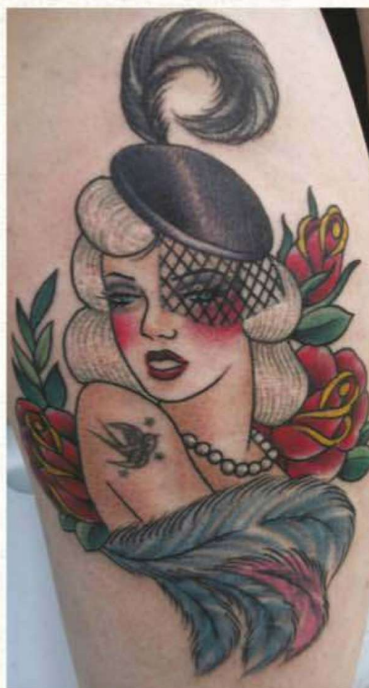
With an uncanny eye for design and master use of color, Slifer says keeping things simple is high up on his list. "I'm pretty set in my ways... I use one machine for both lining and shading and only use two needle set-ups," explains Slifer. "I also use about ten colors and get some other shades from those ten by mixing them together. I tend to usually freehand my designs and am grateful to have a trusting clientele who's up for that."

**PAUL SLIFER  
ON WHY 'RED  
HOT + BLUE...'**

I'm very much into music and it's an old term musicians used to use to describe their sets. A red-hot set of fast, rockin' numbers and a blue set for the slow, sad ones. Johnny Cash's first album was called Johnny Cash and His Hot and Blue Guitar.



TO MAKE SOMETHING LOOK LIKE A CRAZY SKETCH AND STILL BE READABLE AS A TATTOO TAKES A HUGE AMOUNT OF STRUCTURE AND PLANNING... IT'S A FINE LINE BETWEEN ORGANIZED CHAOS AND JUST A PLAIN SHIT MUDDY MESS







Finding himself jobless following the close of Urban BMS on Christmas Eve 2005, McAlister's joining Red Hot + Blue Tattoo is slightly tinted with some holiday magic.

"I put a note through the door on Christmas Day on the way to Christmas dinner at my folks'. Low and behold, Paul was either desperate enough or dumb enough to

offer me a spot," jokes McAlister.

Perpetually drawn to tattoos "because they look cool as fuck", McAlister got his start thanks to a very trusting and very eager circle of friends.

"It wasn't like today where you can choose to go to a tattoo shop for work experience," he says. "I was just really curious as to how it would feel to put on a tattoo and my mates encouraged me, drooling with the prospect of free tattoos. Unfortunately for them, they were free and very bad, sorry guys!"

With the help of Martin Lennox of Think Ink, McAlister found himself with tattoo gear in hand, ready to learn. "I took two weeks off work and took my new tattoo gear, without a clue how to use it, up to a caravan in the middle of nowhere to learn how to tattoo. I tattooed myself for nine or so hours and it was not fun."

Getting in touch with Dave Crossley led to a job "working the front desk and doing all the other stuff they don't show on the telly – toilets, scrubs, phone and kicking idiots out – with the understanding that it was not an apprenticeship, but anything I could pick up watching or learn by asking would make me a lot less crap. And if I got 'less crap enough', I might get to tattoo in the shop."

Today, McAlister is often classified as an Art Brut artist, but the man himself admits, "I love the Art Brut style, but I wasn't actually aware of this movement when I started to explore what is now my so-called style."

A fan of da Vinci, the Italian polymath's sketches became a source of inspiration for McAlister. "The energy within these rough drafts I

find incredible. I also love the fact that the construction lines that are visible almost give you an insight into the artist's thoughts at the moment he created these pieces – almost like layering moments in the time span of a piece of art on top of each other and then fusing them together."

First experimenting on canvas,

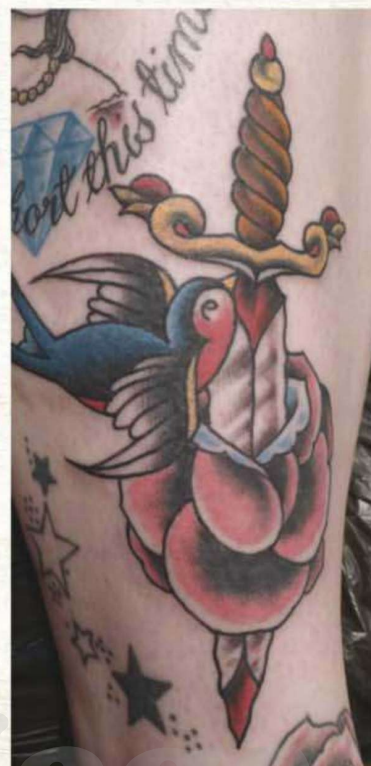
then moving on to tattooing, mastering the style took discipline. "To make something look like a crazy sketch and still be readable as a tattoo takes a huge amount

of structure and planning," says McAlister. "I think more so than when I'm doing a traditional piece. It's a fine line between organized chaos and just a plain shit muddy mess."

But no matter how far McAlister's talent has brought him, he is quick to fondly point out that it wouldn't have been possible without his family. "I'm a huge mummy's boy and my mum has always been there to support me through life and my tattoo career is no different. She even got me to practice tattooing her when I was still an apprentice and her faith in me has always blown me away."

#### THE GUYS ON ALTERNATE CAREERS...

Slifer: I'd probably want to be a lobsterman, but I'd probably still do the odd tattoo from a car battery set-up in a yurt! Corbett: Either a product and furniture designer or a chef. I am a keen cook and am at my happiest creating delicious food and forcing it on my friends. McAlister: I studied architecture and qualified from Strathclyde University in '94, but while at university and after I worked as a postman for ten years... I think if I didn't do tattooing as a job I'd still be drilling mates at night.







## JASON CORBETT

### JASON CORBETT ON THE GREATEST ADVICE...

"Don't go to university, stay and tattoo with me", from Adam Dutton, which I promptly ignored and regretted.

Like Slifer, Corbett got the tattoo itch early on, not having to look much farther than his father.

"My dad had a crappy tattoo and I thought it was great, but he was always used as 'the example' by my mum. 'Don't get a tattoo as you'll regret it like your father', she used to say. It didn't work. Sorry mum."

While getting a sleeve done by Alex Binnie, Corbett made the decision to pursue tattooing and received guidance from Lesta of Temple Tatu (now Nine), Adam 'Starfish' Dutton of Tradition 180, Morag Sangster of Tribe and Gary Wiedenhoff of Inkredible Creations, who were all life-changing pieces in Corbett's tattoo puzzle.

With an ability to create incredible pieces across a gamut of styles, Corbett's artistic growth seems continuous.

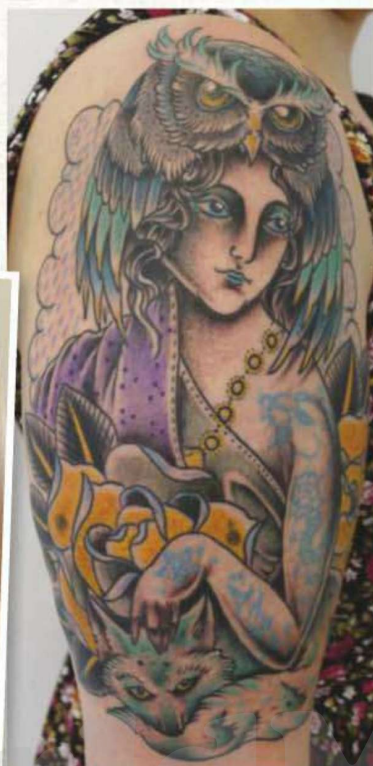
I TATTOOED MYSELF FOR NINE OR SO HOURS AND IT WAS NOT FUN



"We all have and do impart artistic and technical discoveries and obsessions to one another at the studio, which creates a fertile ground," says Corbett.

Defining the shop, he laughs, "a 15-storey multi-headed gargantuan spitting fire at the gods while listening to Jamaican ska!"

Asked if there are tattoo requests that simply make him think 'Shit, really?' Corbett admits there are indeed. "I am astounded by people having the desire to have the same tattoo as everyone else or someone else. Beckham's angel, Katie fucking Price's bows, stars on the wrist – you get the picture..."



### COMING TO THE END OF MY VISIT.

there was one final question on my mind: If you were to be tattooed right now with a design representing yourself, what would you get? McAlister's choice turns out to be a blindfolded skull with the words 'Hemorrhaging Emotion' while Corbett opts for "a monkey in hat and specs with a banner saying 'Fuelled by tea and hate'." Slifer's vision also features a monkey, but this time "with a beard, wearing a fez, with three flags behind him, one with a peace symbol, the other an anarchy symbol and the last an equality symbol. Then it might have an inspirational quote from Thomas Jefferson, David Hume, Robert Burns or Jiddu Krishnamurti to round it off."

With dapper monkey tattoos on my mind, I regrettably had to return to the world on the other side of the door. But not without McAlister's fitting analogy of the shop's dynamic: "Just like any dysfunctional family, Paul, Jason, Stu and myself have stuck together despite our better judgment."



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# ALWAYS & FOREVER

What started out as a regular interview turned into something of an autobiography for Holly. She was on such a roll, we figured we'd simply let her get on with it. After all, it wouldn't be the first time Holly had pretty much written her own ticket



“

I would say I have always been drawn to tattoos. I thought they were the coolest

thing as a kid and would draw on myself all the time. Then I moved on to drawing on other kids in school and would get in trouble, but I didn't care. I even had a teacher lecture me about how I would never get a job with tattoos. It was the summer of 2001 that I kind of stumbled into my first job in a shop. Tattooing had just become legal in Massachusetts and shops started opening up all over the state. I went into a shop with a friend of mine on his 18th birthday so he could get something tattooed from my sketchbook, and by the end

of the session, they offered me an apprenticeship. Being 17 and eager to just be around tattooing, I jumped on it.

“A few months later, I met one of my biggest influences in tattooing, 'Little John' Bury. He was in town from North Carolina tattooing, and another friend of mine told me to come by after work and watch. I sat there and watched him tattoo until 2am but had to leave. He asked why and I said I had to go to school in a few hours. We kept in touch while I continued to work at the other shop. In May/ June of 2002, John came back to town and I spent most of the week hanging with him in between working my other jobs







and graduating high school that week. He tattooed me the morning of graduation and then finished it the following morning. I had been tattooing by this point but with no help or guidance, and I was trying the best I could to figure stuff out.

"A week later, I went out to Martha's Vineyard to meet up with John and he introduced me to my other biggest influence in tattooing, Stephan Lanphear. For ten years Stephan sued MA to get tattooing legal; it was such an honour to get the opportunity to meet him and thank him. Later that summer, I camped out on the Vineyard for two weeks and tried to become a fly on the wall around Stephan's shop. I

I WENT INTO A SHOP WITH A FRIEND OF MINE ON HIS 18TH BIRTHDAY SO HE COULD GET SOMETHING TATTOOED FROM MY SKETCHBOOK, AND BY THE END OF THE SESSION, THEY OFFERED ME AN APPRENTICESHIP

hung out as much as I could and tried not to be in the way!

"Fast forward a few months and I went down to North Carolina for a week to spend time in John's studio and then returned a few months later for three weeks to help out with his convention and spend more time in the studio. Little did I know that this trip would change my life once again. John had plans – he always had plans! After setting up the convention floor on the Thursday before the

convention, we were walking around double-checking things and he asked where my tattoo equipment was. He had told me to bring my equipment with me this trip in case there were any walk-ins I might be able to do at the shop. He pointed over in a corner where his guys were going to be tattooing and he said that was my spot... I was scared to death to tattoo at the convention. This turned out to be my first professional tattooing 🌟



experience. All his guys probably told him not to let me do this, but John loved putting me into these situations over the years. Sink or swim motherfucker! I was in the corner between Dave Kruseman and Jack Rudy. Not a very comfortable spot for someone that's been struggling to tattoo for 11 months, but I did it. I tattooed all weekend, I did the worst tattoos at the show, but I didn't give up.

"A couple of weeks later, I returned to MA to a message from Stephan. He just moved his shop from Martha's Vineyard out to Pittsfield, MA, and he needed someone to pick up some of the walk-ins. I figured he had talked to John and I drove out there with my grandmother during a snowstorm and met with Stephan. I then had my first job in tattooing, and I had no fucking clue what I was doing!

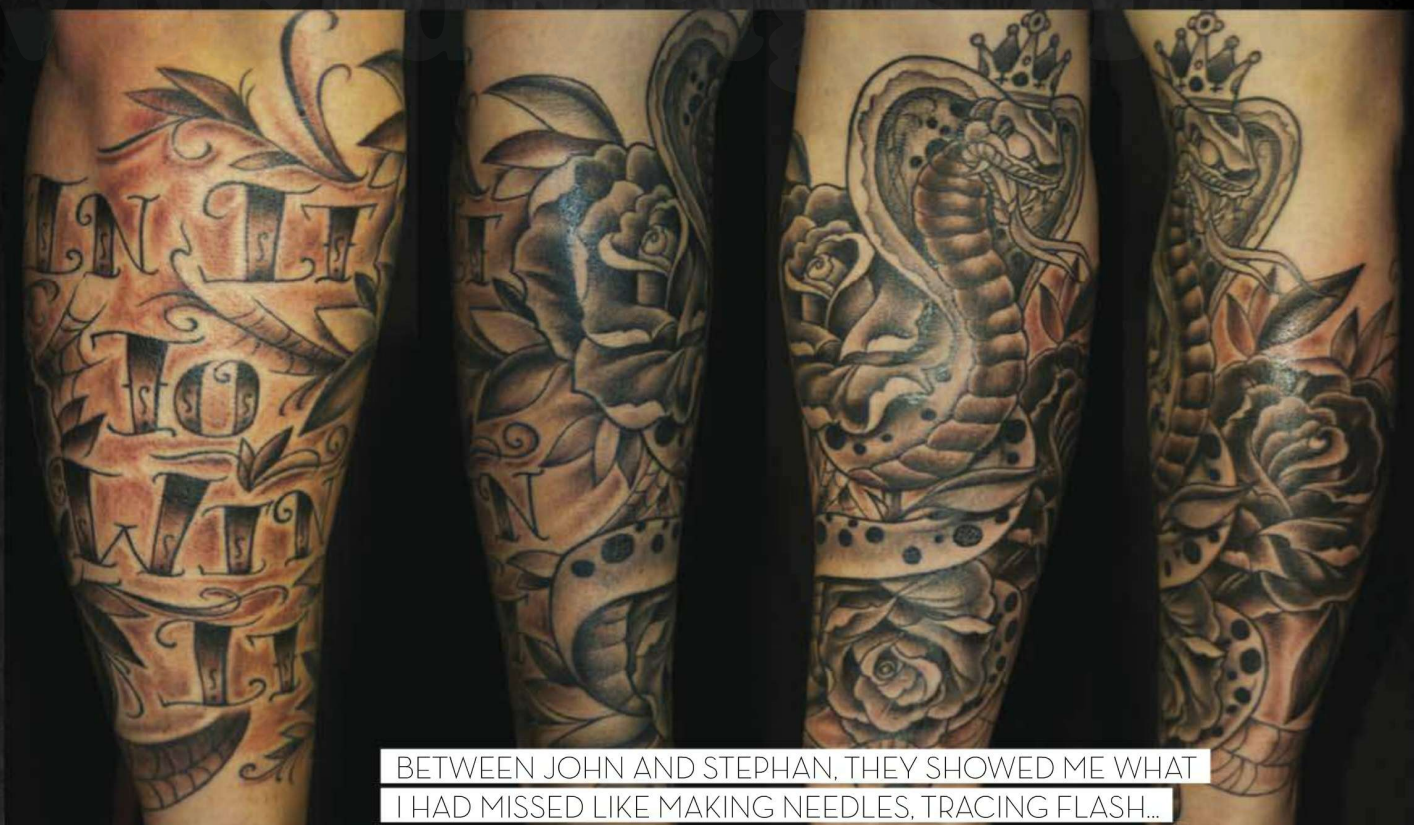
"I'm sure he picked up on that pretty quick. My previous 'apprenticeship' was far from it. Between John and Stephan, they showed me what I had missed like making needles, tracing flash, etc. They would show me one thing and I would just keep doing it until they forced me to stop. I was so excited to get some kind of direction finally. I struggled in Stephan's shop and did the best that I could. I knew there was a lot I had missed out on from



I WAS IN THE CORNER BETWEEN DAVE KRUSEMAN AND JACK RUDY. NOT A VERY COMFORTABLE SPOT FOR SOMEONE THAT'S BEEN STRUGGLING TO TATTOO FOR 11 MONTHS, BUT I DID IT...







BETWEEN JOHN AND STEPHAN, THEY SHOWED ME WHAT I HAD MISSED LIKE MAKING NEEDLES, TRACING FLASH...

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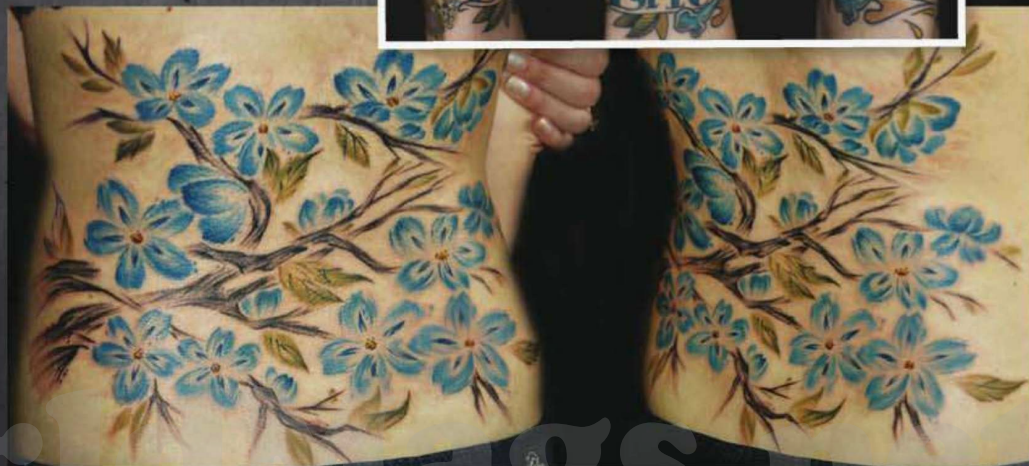
a proper apprenticeship, but I kept doing the best that I could. Every week I would drive out from Boston to Pittsfield on Wednesday morning, crash on his couch and drive back to Boston Sunday night. That summer, I knew I needed to make a change. I had too much going on in MA. I figured I needed to move out to Pittsfield and cut myself off from the distractions of life. But John and Stephan had other plans apparently. John was coming up to MA in a week and he said if I wanted to come back with him to NC I could.

"So two weeks later I found myself now working for John in NC. I lived in the back of his shop and I spent every moment there. This is what I needed. Once again, he put me in another sink or swim situation. I know his guys were not happy about me being there, but I held my own. John was in town that first week helping me get settled and fixing up my room in the back, then he left. He was on the road for the next three weeks and I was supposed to figure this shit out and find my place in his shop. I never knew how long I was going to be in NC.

"John let me find myself in

tattooing and find myself as a person. But he was more to me than just a mentor and boss. He was my friend, the father I never had, and he gave me a life I could never imagine. He gave me an experience that would help me be more than just a tattooist later in life.

"After John died, I knew my time there was coming to an end. I wanted to stay to keep the shop going and help keep his memory alive. We had talked about me moving back to Massachusetts 🥰





before his death and I knew that it was time. It was one of the hardest choices I have ever made and a few months after his death, I put in a years notice to the shop. With the help of Carol Bury, John's mom, I made my transition back up to MA to open my own studio. I knew this is what he had been training me to do and I wanted to "prove him right" – as he once said to me in a letter he sent to me back in 2002. In 2009 I moved back to MA and waited for the right place and the right time to create something that would make him proud and become my home. In February 2011, I signed the lease on a location and in May, Always & Forever Tattoo Studio opened its doors to the public. This is the first tattoo studio ever in Watertown, MA

and I'm so proud of this studio.

"I'm so grateful for everything John and Stephan have given me in this life of tattooing. I could go on and on about these two men and everything they have done for me and tattooing in general. I believe they are the two men that most people don't really know or appreciate when it comes to the rest of us being able to do what we do now. I feel a lot of pride when it comes to them.

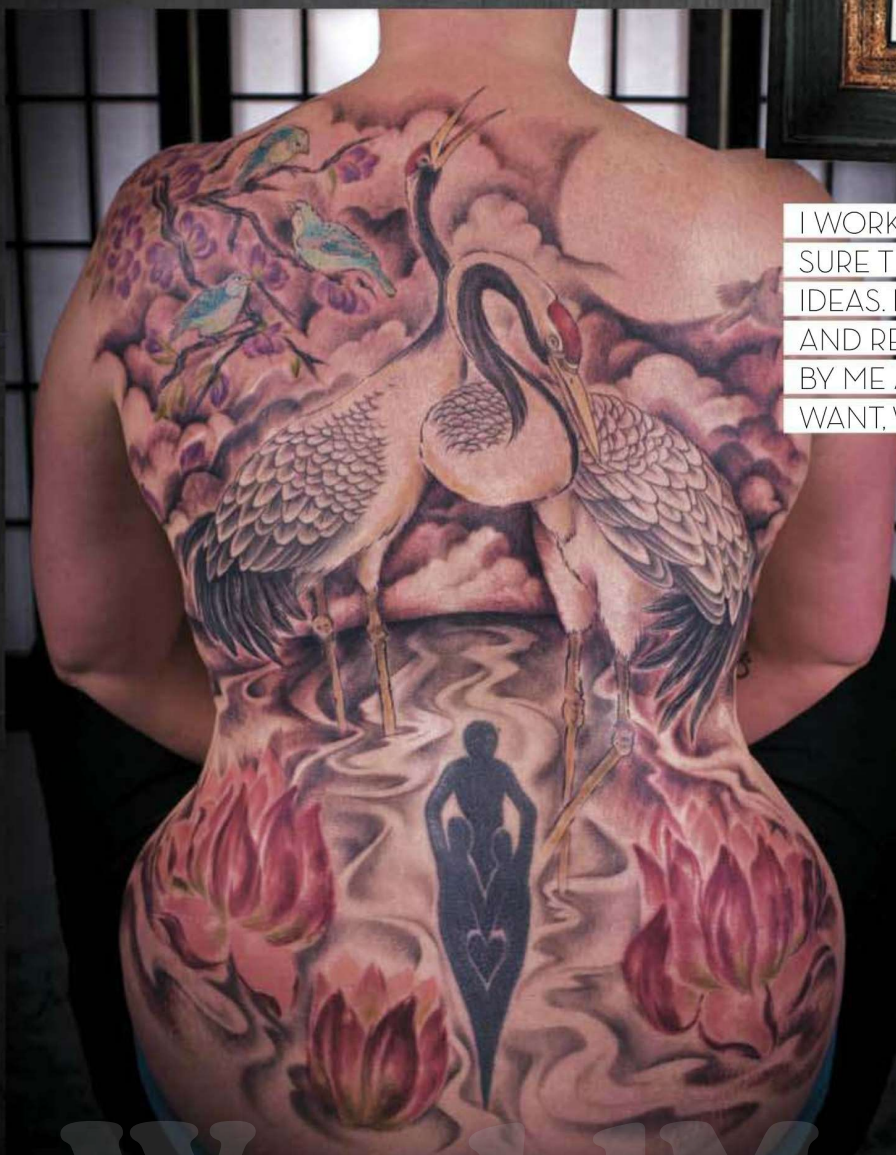
"As for my style, I would say the main style I enjoy is bold, new school type stuff with some traditional elements. This is usually how I draw so this is the type of stuff I tend to have the most fun doing in most mediums, especially tattooing. "Professionally I try to be well



I WORK WITH MY CLIENTS A LOT TO MAKE SURE THEY GET THE BEST VERSION OF THEIR IDEAS. IF SOMEONE COMES TO THE SHOP AND REALLY WANTS TO GET A PIECE DONE BY ME AND I'M NOT ABLE TO DO WHAT THEY WANT, WE BOTH WALK AWAY DISAPPOINTED

rounded in many styles. Along with bright colour tattoos, I do a lot of black and grey, but I also try to keep in mind that I'm not the one wearing the tattoo. I work with my clients a lot to make sure they get the best version of their ideas. If someone comes to the shop and really wants to get a piece done by me and I'm not able to do what they want, we both walk away disappointed. I love the process of creating a tattoo and the variety of ideas that walk through the door daily. I hope my portfolio of work shows that.

"As you can tell, I have a lot of pride for my journey so far in tattooing and the two men that have helped and believed in me. One thing I want you to get out of this piece, is that tattooing gave me a life worth fighting for. I have worked so very hard in the last ten years to get to this point and will continue to do so to 'prove them right'."





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## broken girls club

The woman of more hair colours than colours that actually exist, Hollie Bryant graces the cover of the mag this month. It's been a long time since we last spoke, but by a twist of fate we hooked up at Tattoo Jam and subsequently afterwards when we discovered she was launching her own line of clothing in the shape of Broken Girls Club...

### WHAT BRINGS YOU TO TATTOO JAM?

Well, unfortunately I'm not getting any work done. I'm just here to browse and catch up with good friends. At conventions I'm always on the hunt for a good tattoo artist for some new work and I must say there are some great artists here this year that I'd love to get tattooed by. Joe Ellis in particular really stood out for me. His style is so classic and dear God, Jesse Smith's work kicks ass! I was very jealous of the guys getting tattooed that weekend.

I'VE GOT LOADS OF WORK IN THE PIPELINE THOUGH, GETTING THE CHANCE TO BE TATTOOED RIGHT NOW WOULD BE A FINE THING! MY LEFT SLEEVE NEEDS FINISHING BY PHIL KYLE AND MY HUSBAND CHRIS HATTON IS STARTING MY STOMACH PIECE AS WE SPEAK

I've got loads of work in the pipeline, though getting the chance to be tattooed right now would be a fine thing! My left sleeve needs finishing by Phil Kyle and my husband Chris Hatton is starting my stomach piece as we speak. A trip to Vegas is on the 🍀





# broken girls club



cards next year also for my back piece that I've yet to get started!

## YOU'VE DECIDED TO LAUNCH YOUR OWN BRAND OF CLOTHING WITH BROKEN GIRLS CLUB - WHAT SORT OF THING CAN WE EXPECT?

BGC was formed with females in mind! Being a girl that loves fashion, I like to keep up on trends whilst still being able to maintain a unique, eclectic style. But I found I could only go to high street stores to pick up cute little vests and tees, and felt there was a real calling for some independent fashion specifically aimed at females.

There are so many awesome independent clothing brands at the moment, such as Test Your Strength, Krown Kompany, Rumknuckles, but all are male-orientated and I felt the ladies were missing out! That's why I decided to start BGC, sourcing fitted tees and jumpers for casual wear, featuring classic simple designs that can be worn casually or mixed with with evening wear.

Despite being made for the ladies, men seem to love BGC and a lot of customers are males. Due to this there are hoodies, beanies and a selection of T-shirts now available. Want my

marketing pitch? In a nutshell, Broken Girls Club is sleek, classic, quality, affordable unisex clothing.

## IS THAT PRETTY MUCH THE WHOLE CONCEPT IN A NUTSHELL OR ARE THERE IDEAS WAITING IN THE WINGS?

BGC is so new right now so it's only natural that ideas and concepts are going to develop. What has been released so far is only a selection of what is going to be available in the near future. There is so much to come from Broken Girls Club.

This seems to be the future for those who are looking to make their own way in the world - we seem to have gotten to a place in the world whereby you can pretty much do anything you want, but whatever that is, it can't be all that you do. You need to supplement your main project/ goal with other things to fund it. Is that how you see this?

## YEAH - I DO BELIEVE YOU CAN DO WHATEVER YOU WANT TO NOWADAYS, AND THAT'S SUCH A GREAT THING!

I have my nursing, modelling, Broken Girls Club and I juggle my time between then them all. I'm ridiculously busy at the moment! I'm lucky to be able to have a job that's able to partially fund BGC, but I do have a family at home, so I have to be sensible and my home life always will come first over my projects. I do however put 100 per cent into everything I do!

## NOT THINKING ABOUT PULLING AWAY FROM NURSING ANYTIME IN THE NEAR FUTURE THEN IF YOU COULD PULL THIS OFF FULL-TIME?

Nursing is something I'm always going to have under my belt so if I chose to have a break I wouldn't consider it walking away, just taking time to focus my attention on other aspects of my life. I mean I've been nursing for eight years, and I believe it's always good to mix things up a little. Also I don't think people are going to want to see me in my undies when I'm 60, (I think there are probably mags that cater for that sort of thing out there somewhere. Ed.) so at some point in my life, the modelling will have to stop. Lets just say I'm keeping my options open and what will be will be! 🐾





BGC WAS FORMED WITH FEMALES IN MIND! BEING A GIRL THAT LOVES FASHION, I LIKE TO KEEP UP ON TRENDS WHILST STILL BEING ABLE TO MAINTAIN A UNIQUE, ECLECTIC STYLE





## THE SKY MOVES SIDEWAYS

After having worked too much for a couple of years, George Campise experienced a calmer time by the beach in Italy before returning to San Francisco. He went back to work at Seventh Son Tattoo before recently opening Warhorse Tattoo doing “the fucking greatest job in the world”, creating something he originally was intimidated by



Simon Lundh

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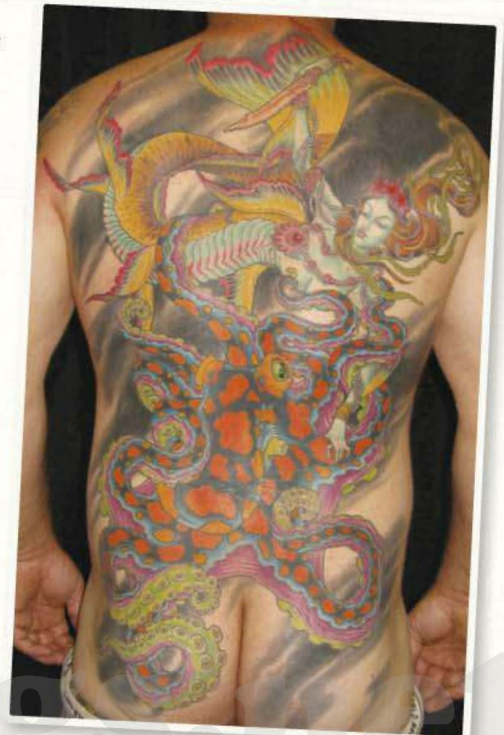
George Campise never intended to be a tattoo artist at first, but his friends seemed to think he possessed some sort of talent in that field. He couldn't see it himself, but it turns out that they were right.

“I started in 1993, a little bit by accident,” he says. “When I went to high school I had some older friends who got tattooed and they wanted me to design them. I didn't know what I was doing but they seemed to like my art. Personally, I was always a bit intimidated by the fact that it was permanent. When

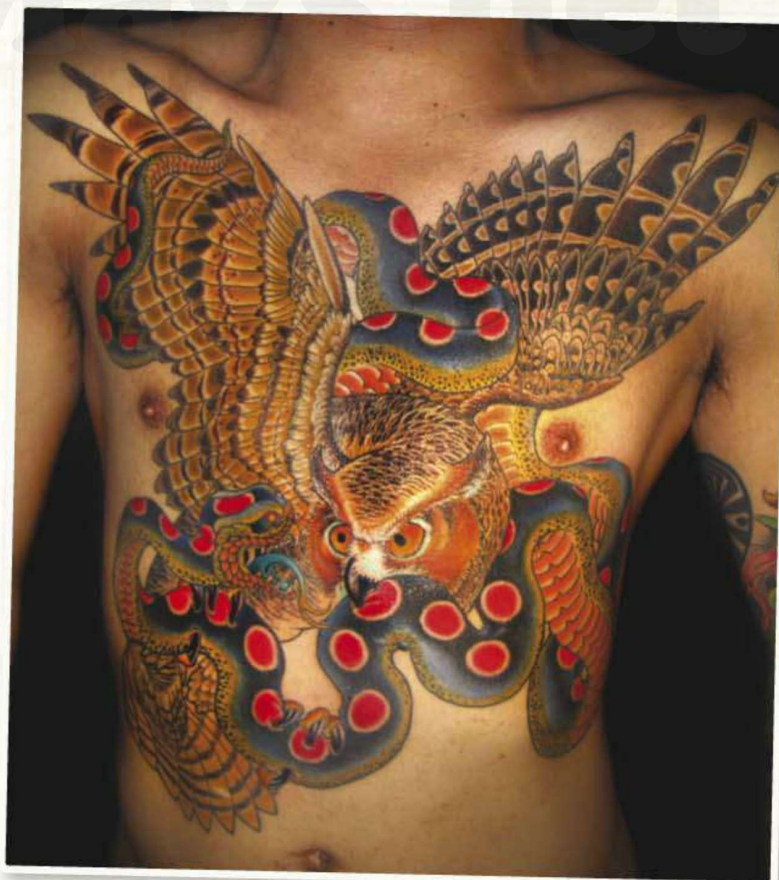
I was 19, I started getting tattooed anyway, at Everlasting Tattoo in San Francisco, and I realised that I probably wouldn't be able to make a living doing art if I didn't tattoo.”

At the time custom tattooing was getting popular so George decided to get involved.

“I worked in night clubs back then and one of the doormen turned out to be a tattoo artist who had a friend who was opening up a new place; so he helped me out a lot, but I didn't do a proper internship. I'm pretty much self-taught. After a year and a half, I started working at Erno







I REALISED THAT I HAD WORKED LIKE A CRAZY PERSON SINCE MY WIFE GOT PREGNANT. MY KID WAS FIVE YEARS OLD AND I HAD ONLY HUNG OUT WITH HER DURING A HANDFUL OF WEEKENDS. I MIGHT AS WELL HAVE BEEN DIVORCED WITH WEEKEND VISITATION RIGHTS



Tattoo, which is not around anymore. I was there for a couple of years before I went to Everlasting Tattoo."

To this day that's where he's spent the most time, but after only a couple of years he decided it was time for new surroundings, so he moved to Italy.

"I realised that I had worked like a crazy person since my wife got pregnant. My kid was five years old and I had only hung out with her during a handful of weekends. I might as well have been divorced with weekend visitation rights! At the time I was travelling a lot to conventions in Europe, mostly Germany actually, but I had some friends in Italy who invited me to come over and if I wanted to stay longer, they would set up a place for us to stay and so on. My wife had always said that if I go to live in Europe, especially Italy, 🇮🇹





start doing conventions again. One year I was supposed to go to the Rome convention, but then I was in a pretty gnarly bicycle accident just the week before. I split my head open, had no memory and couldn't walk the length of my house without needing to sleep. The year after we were in the line at the airport when we realised that our daughter's passport would expire the next day. After that we decided to save up some money instead."

Working in Italy he noticed two major differences from working in San Francisco.

"The shop in Italy was so small that only one person at a time was able

ONE YEAR I WAS SUPPOSED TO GO TO THE ROME CONVENTION BUT THEN I WAS IN A PRETTY GNARLY BICYCLE ACCIDENT JUST THE WEEK BEFORE. I SPLIT MY HEAD OPEN, HAD NO MEMORY AND COULDN'T WALK THE LENGTH OF MY HOUSE WITHOUT NEEDING TO SLEEP

I must bring the whole family"

So he did.

"It was frustrating not to have time to spend with my kid. At Studio Adrenalin in Follonica, I only needed to work three days a week to cover my bills and we lived across the street from the beach. It was great."

Even so, he and his family moved

back after a year or so. "Our relatives were getting older and we wanted to be close to them and not have an ocean between us."

Moving back, he spent another three years at Everlasting before he moved to Seventh Son Tattoo, and since then he hasn't travelled at all.

"We're thinking about trying to







to tattoo, which meant I had to do everything. That was more because of the shop though, not that it was in Italy. In San Francisco, however, there are so many wicked tattoo artists that it's easy to specialise in one style. People come to you to get a certain thing. The other difference was that in San Francisco everyone's so hell-bent on getting something unique that if two friends walk in and one is getting a dragon or something and the other guy says "oh, I want that too", it's going to be tense! In Italy you could have someone doing a sleeve and the next day he'll bring in, like, his brother-in-law to get the same thing." 🍷







Whether these aspects were good or bad, he can't really say.

"I don't mind doing a wide range of stuff, but I travelled lightly so I didn't have all my reference books with me and I need time to do a tattoo properly. At the same time, it's exciting

IF SOMEONE WANTS SOMETHING TRADITIONAL I HAVE A PROBLEM JUST DOING IT THE WAY IT'S SUPPOSED TO BE. I NEED SOME BELLS AND WHISTLES, SOMETHING CRAZY

to be out of your comfort zone and do stuff you normally wouldn't do. Here it can get a bit mundane but it's also refined. You find new ways of doing the same design and push yourself."

He describes his style as illustrative, spiced up with what seems to be a stubborn twist and a demand for perfection.

"If someone wants something traditional I have a problem just doing it the way it's supposed to be. I need some bells and whistles, something crazy. And if I look back and see that

I did my best on a piece, then that's fine; if I know I could have done better, it drives me nuts. If I've been lazy it will haunt me for years, so it's very important for me to do my best."

And then, wouldn't you know it, just as we were about to ready George's profile for publishing, he only went and opened up a new studio. Warhorse Tattoo is open Tuesday to Saturday – as you'll see, the site is currently being built, but judging by his work published here, you just know it's going to blow your head off. 🐾



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# LAST TRAIN TO LONDON

It is hard to believe that this is only the seventh London Tattoo Convention. Many consider this convention to be the most important of the UK conventions, but whatever your opinion, it is certainly the one that gets the most media buzz

The London Tattoo convention has become much more than simply a place to get tattooed. Once inside, people have a choice of stalls to shop at, eateries to gorge themselves at, places to get a drink with catering for most, ranging from rum at the Sailor Jerry bar through to real ales and cocktails at other locations – sitting by the dock to soak up the sun or finding a space to sit and chat with friends you have not seen since the last convention. Of course, there are around 250 tattoo artists working in the different rooms for you to get inked by, or just to check out their work.



UNFORTUNATELY NOT EVERY ARTIST HAD AN EASY TIME; NEW YORK TATTOOER ADAM HAYS – OF RED ROCKET TATTOO – HAD HIS PORTFOLIO BOOK STOLEN OFF HIS STAND BY SOME SELFISH INDIVIDUAL

The convention is still at the Tobacco Dock – a location which the attendees are split between loving and hating. For some the trek to Shadwell makes for a long and difficult day, especially in this heat and with the constant that is London Transport engineering works closing various sections of the underground. Every year a different part of the final leg seems to be closed or redirected; it's almost as if the transport network has something against the convention. Some find the venue itself daunting – it can sometimes feel like you're trapped in a maze where you keep taking the same turnings. However, the venue is spacious and has facilities which can easily cope with such a high influx of people. As the convention attracts some of the world's best artists, attendees span from across the globe. It's good to see

**Tobacco Dock (I)**  
In 2003 English Heritage placed it on the Buildings At Risk register. In 2004, they arranged a meeting with the owners, a Kuwaiti investment company called Messila House, to find a way forward. An English Heritage spokesman commented, "we see Tobacco Dock as a future priority because it is too large and important a site to be left standing empty. It is one of the most important buildings in London and if brought back into use it would reinvigorate the whole area." In 2005 the owners announced that they were working on a mixed use scheme for Tobacco Dock which might incorporate a four-star hotel, shops and luxury apartments.

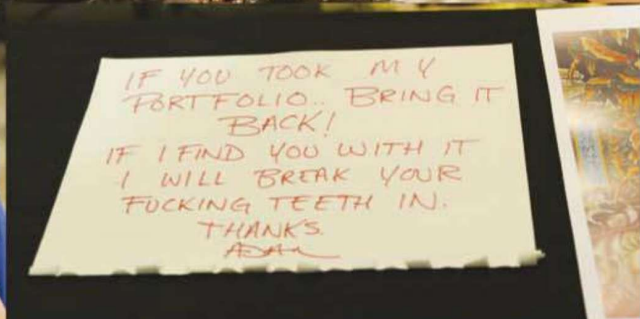
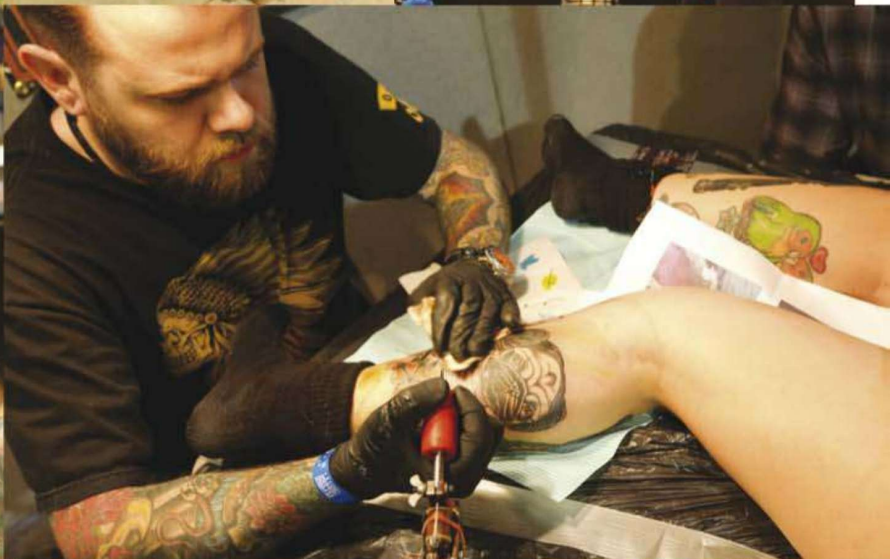


the organisers continue to listen to their supporters. After considering feedback left last year, they opened up more areas and ensured the venue and bars remained open long enough for everyone to enjoy!

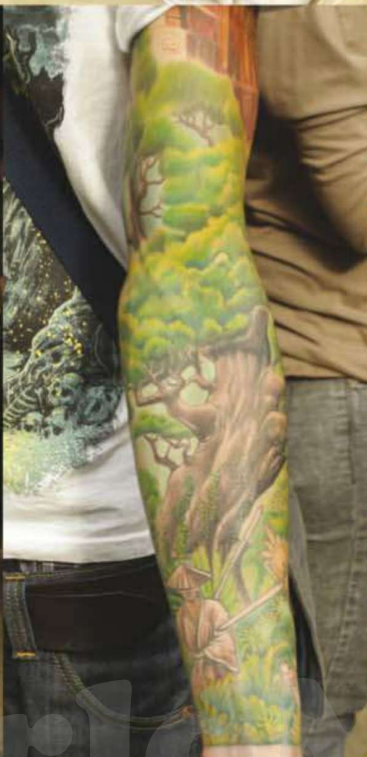
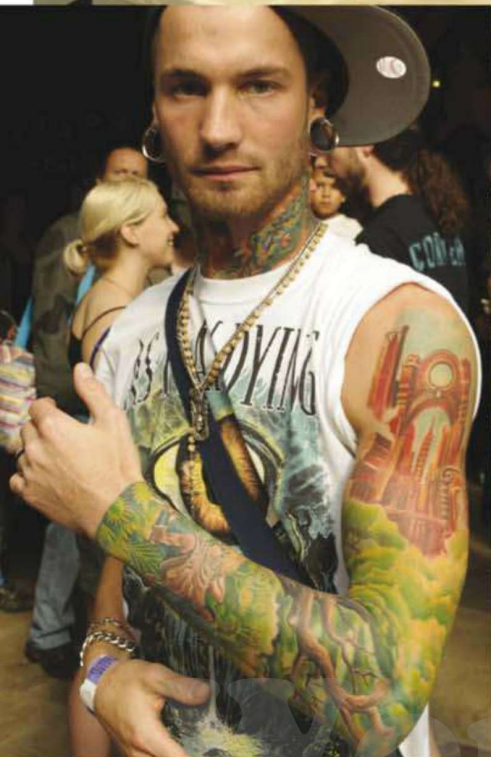
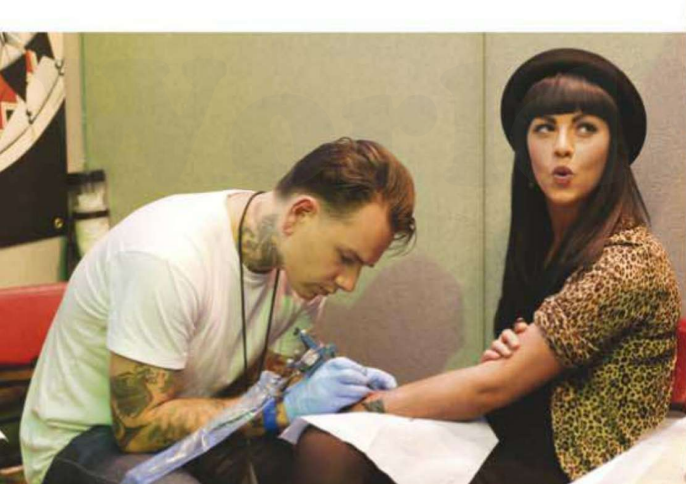
There is always a temptation to mess with a formula – we have seen this constantly in magazines and on social media websites – and the difficulty is always with making sure you only change the bits that people want changing. In many ways, this year's convention is the same as last year's, at first glance it may even be hard to tell the difference. This is one of the strengths of the convention; they know what works and pleases the attendees, and you know what to expect when you buy a ticket. There is a certain irony in the complaints coming from the detractors of this convention – they are usually the very same people who attend other UK conventions and then complain that it is not as good as the London show.

With increased mainstream media interest this year, the organisers could have easily added more 🍷











family-friendly acts and watered-down the 'biker-friendly' aspect of the three days. Instead they kept with tradition, treating attendees to two performances from the Fuel Girls each day. By now most of our readers will be familiar with the fire-breathing (and other) antics of the latex-and-leather-clad girls (some of those at the convention may even recognize one of the fuel girls Naomi, as a tattoo collector who was recently featured in issue 200).

There may not have been any surprises on the stage; the aerialist rope act preceded the fire-dancing and fire-breathing, but the large number of people squeezing into the gaps in the crowd to try to get a view of the stage suggests that we are not bored of the Fuel Girls by a long shot! Incidentally, I am pleased to say that, unlike last year, I was able to avoid getting covered in paraffin while shooting the performances.

is a prime example; the sheer scale and detail of his Japanese bodysuits is always mind-blowing when seen walking around the convention. Many of the convention regulars (and collector favourites) were seen working; Bugs, Amanda Toy, Lal Hardy, Claudia Sabe and Nicole Lowe to name a few.

For those who booked in with their artist early, it is possible to get work done by their international artist of choice, without shelling out for a flight and hotel room. One artist of note was Denmark's, Uncle Allan, busy applying his trademark bold and bright designs to a lucky collector. Spanish artist Robert Hernandez was proving popular too with onlookers attracted to his portfolio of dark and almost brooding tattoos, thematically bridging the gap between realism and nightmares.

Closer to home, UK talent was well represented with the likes of Schwarz (of Black Heart studio) and London's



#### Tobacco Dock (II)

In early 2004, part of the building was used as the studios of the Channel 4 reality television show, *Shattered*. Several premiere after-parties for films have been held there. Scenes in Episode 6 of 2008's season of *Ashes to Ashes* were filmed at Tobacco Dock which was set in 1981 despite the centre only being developed for its failed use as a shopping centre in 1990. It has also hosted the annual London Tattoo Convention since 2008. During February 2011 between the 11th-27th, the complex was also used to hold the Secret Cinema event for *The Red Shoes*.

own Frith Street. Convention veteran – and easily recognisable artist from the TV show *London Ink* – Phil Kyle was surrounded by an on-looking crowd as he worked on an impressively sized bat on his client's ribcage.

Unfortunately not every artist had an easy time; New York tattooer Adam Hays (of Red Rocket Tattoo) had his portfolio book stolen off his stand by some selfish individual. It is hard to believe that someone would do this at such a busy event or disrespect an artist so much, especially since one would assume the reason they stole the portfolio was because they liked the work so much?! Hopefully karma will figure this one out and the thief will feel enough guilt to return it to him. 🙏

THERE IS A CERTAIN IRONY IN THE COMPLAINTS COMING FROM THE DETRACTORS OF THIS CONVENTION – THEY ARE USUALLY THE VERY SAME PEOPLE WHO ATTEND OTHER UK CONVENTIONS AND THEN COMPLAIN THAT IT IS NOT AS GOOD AS THE LONDON SHOW

So what about the tattoos? After all, this is a tattoo convention and not just a big party (although once the sun starts to set, the antics and high-jinx may tempt you to believe otherwise). I am pleased to say that the Tatau guys were back with us again, allowing attendees to witness the traditional 'hand-poking' method in practice. It certainly reminds us to appreciate the fast modern machines that most of us are used too. For those who have not seen this method, the simplest way to describe it is applying a tattoo in a similar manner to how one would hammer a nail into wood. To fully appreciate the stamina and the accuracy of these artist's work, it simply has to be witnessed first-hand.

It would be an almost impossible task to write about all the amazing tattoos that were on display at the convention, or the amazing artists that were working. Some things are definitely better seen in the flesh, excuse the pun. Horiyoshi III's work







For those seeking a break from the noise of the tattoo machines, there were plenty of guitar-based acts to see. For those who liked 2tone and ska, they were treated to performances by The Selecter and The Beat. If you liked your rock a little more 'rock and roll' then you had Vince Ray (& the Boneshakers) and Zombie Met Girl to entertain you.

Alternatively, for those who wanted to combine fun with learning, there was the option to attend a seminar by Chris Conn, discussing the practicalities behind designing tattoos of women; ranging from rendering details through to avoiding clichés and presenting your own stylized images. Clearly, this seminar wouldn't appeal to everyone, but those who

YET AGAIN THE TATTOO COMMUNITY HAS PROVEN IT IS ABOUT MORE THAN JUST LOOKING GOOD. THE 'TATTOO ART FOR JAPAN' EXHIBITION CONTAINED WORK DONATED BY ARTISTS INCLUDING CHAD KOEPLINGER, SHAD, CHRISS DETTMER AND MANY MORE

attended gave the impression that they had come away with a new approach to their drawing. As tattooing gets more popular and competitive, there is a risk that people

will become even more guarded of their secrets and approaches. Hopefully this won't happen. Instead with tattooing becoming well and truly mainstream, maybe now is the best time for us to start sharing information and raising the collective bar, before generic work and mindless copying becomes the norm.

And yet again the tattoo community has proven it is about more than just looking good. The 'Tattoo Art for Japan' exhibition contained work donated by artists including Chad Koeplinger, Shad, Chriss Dettmer and many more. The pieces were not for auction at the convention, so we prompt you to visit [www.tattooartofjapan.de](http://www.tattooartofjapan.de) and place a bid to show your support. 🐶







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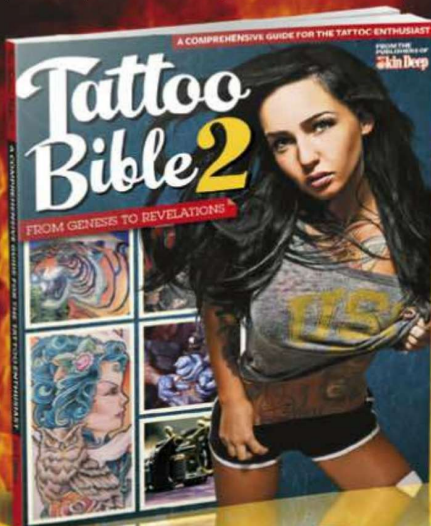
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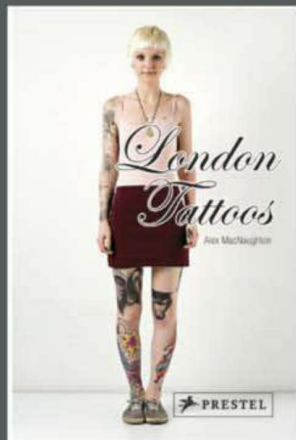
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# Reviews

IF IT'S A FEAST FOR THE EYES AND TATTOO-RELATED, YOU'LL FIND IT HERE UNDER THE MICROSCOPIC GLARE OF THE REVIEW PAGE. BE THEY BOOKS, DVDS OR VHS ALL ARE WELCOME AT SKIN DEEP WHERE JUDGEMENT SHALL BE PASSED UPON THEM.... AT THE VERY LEAST, WE'LL TELL YOU IF THEY'RE ANY GOOD OR NOT



## LONDON TATTOOS

Alex MacNaughton  
Publisher: Prestel Books  
Available Now

**Clever. That's a good way to begin to explain this book.** Whilst the cover blurb doesn't exactly explain whether all the tattoos have been created in London (likely) or the people featured within all live in London (more likely), it's a fantastic snapshot of tattooed life in 2011 whichever way you slice it. With each subject giving a potted history of their art and what it means to them, photographer (and author) Alex MacNaughton achieves some of his best ever work here as he not only features the people, but also some great close up work focussing on the tattoo art. One of the smartest things this book illustrates is that not every tattoo has a great story behind it – some are created simply because the time feels right to pursue one.

Overall, the book succeeds where so many before it have come across as merely average, simply due to the fact that MacNaughton cares about his subject matter dearly.

A fine addition for all concerned with the portayal of tattoo in modern society.



## THE HEART

Jimmy Gnecco  
Label: Bright Antenna  
Available Now

**Under-rated, under the radar and under the gun. Jimmy Gnecco isn't the first name that springs to mind when you're talking about rock in 2011.**

Formerly of the band Ours, Gnecco is currently making quite a name for himself in the underground. He's been compared to Jeff Buckley at various times, which is unfair to both artists and also little more than guilt by association. More recently, he has put himself on the map by taking over mic duties at the Road To Recovery Benefit show – a tribute to Slash that featured every member of GnR and Velvet Revolver apart from Rose and Weiland.

All of this does little to help pin down what The Heart is really about. At it's core, what you have is a heartfelt acoustic album that Gnecco could punch out by himself wherever he may be. As with all things worth having in your life, word about this album spreads through the grapevine on a daily basis – and everything you hear about it is likely to be true.

If your thing is beautifully sad songs delivered downbeat (think an unplugged Alice on Chains crushing Radiohead in the studio), The Heart will be the best thing you'll hear all year.

But that voice. God, that voice...



## COLOUR TATTOO ART

Marisa Kakoulas  
Publisher: Edition Reuss  
Available Now

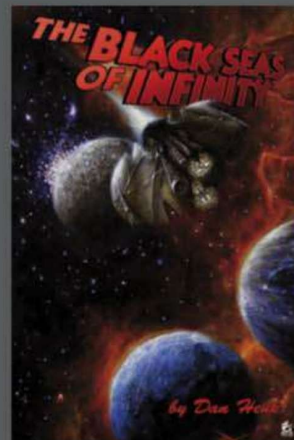
**The masters of the tattoo art book return with what very well may be their greatest achievement to date.**

Colour Tattoo Art has more life within its pages than your average person. Seriously. I absolutely adore what Edition Reuss create with their books, and this one will have every single reader wishing they had more than one body to achieve anywhere near this level of collecting.

The list of names in the book alone is enough to send you back to the drawing board with your skin plans. From Jesse Smith, Jime Litwalk and Dave Fox over to Peter Bobek, Scott Olive and Holly Azzara – just about everybody who is on the tip of the tongue is featured in this mass\$ive 496 page monster. If you're going to pick it up at a show, do so on your way home – it weighs a freaking ton. As usual, the production values are second to none, and if these guys don't put out the greatest tattoo art books on the planet, then show me who does.

It might have a hefty price tag, but as anybody who is serious about collecting will tell you, nothing great comes cheap in this game. One thing is worth noting at this stage of the game: Colour Tattoo Art is the first book on the market to begin to eradicate genre stereotypes. New school/old school – it really doesn't matter. A great tattoo is a great tattoo – and you're either good at it or you're not.

Absolutely essential.



## THE BLACK SEAS OF INFINITY

Dan Henk  
Publisher: Anarchy Books  
Available Now

**We gave you a heads-up that this was coming a couple of issues ago – and here it is.**

If there's one thing I can't resist, it's a good old monster mayhem carve up.

As one would expect from Henk, Black Seas moves pretty fast, and in the greatest of pulp traditions, it is not so much concerned with the finer details, but rather the pace and telling of the story. I've not got a whole lot of room here, but this is a very cool adventure yarn. It could maybe use an editor on board to iron out a few wrinkles but that's a small gripe in the grand scheme of things.

Think Matthew Reilly mashed up with Mickey Spillane in an avant garde rendition of an X Files episode and you'll be someway to figuring out this joy ride of a book.

I'm looking forward to seeing more from Henk. Hopefully, he's right on the case of another as we speak. For this sort of book to succeed, it needs momentum to gain ground as a cult classic. Pumping out more in this genre will also sharpen his self editing skills and Henk could really begin to make a name for himself as an author of substance.



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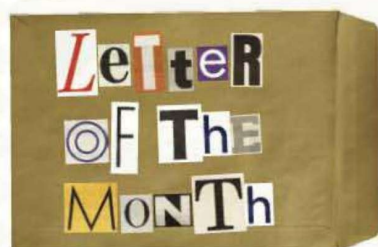




# Letters

FROM THIS ISSUE FORWARD, INSTEAD OF GIVING AWAY A T-SHIRT FOR GREAT LETTERS, WE'LL BE DIVING INTO THE LUCKY BAG AND SEEING WHAT WE'VE GOT LYING AROUND INSTEAD. SO YOU MIGHT GET A BOOK... MIGHT GET A DVD... WHO KNOWS! THAT'S WHY IT'S CALLED A LUCKY BAG...

SEND ALL MAIL FOR THIS PAGE TO EDITOR@SKINDEEP.CO.UK AND MARK THE SUBJECT OF THE EMAIL 'LETTERS'. BRING IT!



## The Frighteners

I would just like to say a massive thank you to you and your team at Skin Deep magazine for publishing the article on Scary in issue 202. I bought the issue initially for the flash supplement to use in my teaching of Body Adornment in my art lessons and as inspiration for a St Peter's Keys tattoo in memoriam of my partner's Dad who we lost in July (inked beautifully by Gold Frank formerly of Rose Ink). It soon turned out the issue was to assist me in other ways.

Having read the article I then watched the clips mentioned that featured on Teachers' TV. I can not tell you how amazing it was to see a group of year ten students engaged and absorbing every word Scary had to tell them. As the clips feature a school in Rochdale (a town near to where I live), and me teaching at secondary school level, I know only too well the attitudes expressed by teenagers. It was amazing to see each student on the clips moved by Scary's words.

As we have recently taken on a new Head at the school I work at, he mentioned in his opening speech that he wants the staff and school to take more risks in a student's learning. This sent bells ringing in my head. I

contacted my Head explaining what I had read and watched and his response was positive. As a result I made contact with Scary. He could be the answer our school needs.

I was amazed at the quickness of Scary and his team's response. Incredible. As soon as I sent off the request form found on Scary's website I had a message from our receptionist saying a guy named Scary had called. Scary even sent me an email as well as telephoning. I returned Scary's call. Boom! That is when the magic happened. The testimonies on his website are true, Scary is an inspiration and a motivational force. In my five years of teaching, I have never been so excited for my pupils or for my school.

I am in discussions with my Head Teacher about the possibilities of getting Scary and his team into our school. I am to deliver a presentation on Scary to the Senior Management Team explaining why his message would benefit our school. Scary and his team have been so helpful and supportive and it is only early days. I have been given mobile numbers and emails belonging to him and his team, and been provided with intensive information to fuel my presentation. Fingers crossed I get the green light and Scary 'rocks my school'.

So in summary, thank you for publishing the article and keep those fingers crossed.

*Kylie Hall*

*Thanks Kylie – sometimes when you put an article like that together, you do wonder if anybody will actually grab onto the train of thought and run with it, so it's great to read mail like this – and you are not alone! Speaking to Scary this week, it appears the words have struck a chord. Keep us clued in – we'd love to hear more on this as you go forward with it.*

## The song remains the same

Hi guys We feel that we need to write this letter not only to voice our own and many other peoples opinion, but also to vent some pent up pissed off-ness from our system. We are talking about the growing number of under aged teenies who are plastering



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"@SkinDeepMag latest copy bought at Heathrow T1. Should turn a few heads on a dull flight to Zurich!!"

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"Buy the new @SkinDeepMag its out today ! Decide you want a tattoo then come into facebook.com/awakearise and get some ink off @JJ1986 simple !"

@scottcolephoto  
"Just picked up a copy of @SkinDeepMag no ltd edition for me but another cracking covershot from Keith Selle #jobwelldone"

@Natalie\_Alice82  
"Just dyed my hair a red/pink colour... Looks wicked.. Now relaxing in a hot bubble bath with Novembers issue of @SkinDeepMag... Pure bliss"

@ghostofyousays  
"I'm just about mobile 2day so I'm on my walking stick, looking for new @SkinDeepMag #SDCoverHunt:D"

themselves with tattoos.

It doesn't help that annual televised talent shows have next generation Amy Winehouses and Justin Beibers prancing around the stage displaying a collection of illegal ink – and they're barely out of high school! It was only a few months ago that a guy came into our studio enquiring about a tattoo for his daughter, as she has been on and on at him to let her have one.

When asked how old she was, he replied "she's 12 – but a grown up 12." We really couldn't believe what had just fell out of his mouth. The most worrying thing was that because we refused and told him the whole 'tattooing of minors act, etc.', he was quite happy to go and find someone who would tattoo her, just to stop her moaning.

More worrying still, is that there are more and more people buying cheap tattooing equipment off the internet and butchering people from the comfort of their own kitchen.

Finally, we have found that there has been a sudden surge in young lads insisting on full-on neck and throat tattoos for their first ink. After we tell them that we don't tattoo above the neck or below the wrist, we ask them what they do for a job. Nine times out of ten they reply, "I'm in uni." They just don't get the fact that it's going to be with them for the rest of their lives, but they would quite like one there because their favourite band have them. Jesus!

Thanks for providing us with a great mag from month to month.

*Stuart Jason Lee + Andy Ward  
Ink n Art Tattoo Studio  
Rembroke, Wales.*

It ain't going away is it? And on an almost daily basis it continues to rear its ugly head over and over. I've come to realise a few things in the last six months. The first is that no matter how hard you try, you can't save the world. The second is that no matter what you do to educate and make the world a better place, there will always be those who still 'know better'. All you can do is stick by your principles and what you know is right and put yourself above the bottom feeders and go home at the end of the day knowing you did the right thing. Maybe the message that a tattoo is forever will start to sink in soon. Yeah. Go figure!



## ARTIFICIALLY INTELLIGENT

We just bought a new vacuum cleaner. Bear with me as it's not just any old Hoover. No, it's not a deluxe, bag free, designer model... it's a robot. That's right, it cleans by itself



Paula Hardy-Kangelos

This is a potentially defining moment for our household. Free from the tyranny of floor cleaning, we are all experiencing something of an epiphany. Plus he's a cute little critter, more Robot Wars than C-3PO, he talks to us and we've tentatively named him 'Bjorn' because he has to go to Sweden if he needs a repair.

Now, a robot that vacuums may seem like an incredibly frivolous purchase – perhaps it is. (Yes, we need to talk! Ed). Personally, I prefer to think of it as a political acquirement, I'm just not comfortable with the idea of a human cleaner – I can't get over the conceptual issues that come with paying someone to do something that you are capable of, yet unwilling to do yourself. I'd rather believe that the purpose of work, of supply and demand, revolves around what you cannot do yourself. That the purchase made in each business transaction should be of expertise and not labour.

And that's how Bjorn the Robotic Vacuum Cleaner brings me to tattoos.

In tattooing, as in other forms of art, the success or failure of each individual piece is not entirely one of design, but additionally rests on its execution. A perfectly executed tattoo is something that tattooers worldwide should, undoubtedly, be working towards. But is perfection – or perhaps 'accuracy' is a better word – the desirable outcome? So desirable that man should aim to be more like machine? Human photocopyers? Or that we should be inventing machines

that replace the man entirely? In short, if you could have a perfect tattoo applied to your body, via an automatic process, would you? Would you be happy to remove the human hand in order to control the variables and to have the guarantee of a certain outcome?

At least two tattooing robots have been internet news stories in the last five years: 'Kurt the Tattoo Robot', a mechanical draftsman of simple images, controlled by a PDA palm computer type device, created by Austrian artist, Niki Passath in 2007; and 'Auto Ink', a sculptural

THERE SEEMS TO BE A DEFINITE POP CULTURE RELATIONSHIP BETWEEN TECHNOLOGY AND BODY MODIFICATION, EVEN IF THAT RELATIONSHIP IS BORNE OF FANTASY, RATHER THAN FACT

automaton made by Californian artist, Chris Eckert in 2011, a machine that tattoos randomly assigned religious symbols onto willing volunteers.

Even if we acknowledge that these machines are essentially novelty pieces, it's still difficult to ignore their shortcomings. Firstly, these cumbersome devices can only access readily available body parts, such as lower limbs, a limitation that does not apply to most human tattooers. And secondly, these machines cannot adjust or adapt their technique to one more appropriate for a specific type of skin or a particular design. And lastly, even if more sophisticated equipment were invented that did have these capabilities, one of the most primary, most affecting aspects of the tattooer/tattooee relationship would be

missing – that of empathy.

Tattoo artists without tattoos themselves are a contentious topic, but even if you don't have ink of your own, a human being can find sympathy and compassion for someone that is suffering with the process. A tattoo robot can't reassure, offer tissues, lollipops or cups of tea. It can't even offer a break, or indeed, stop at all.

Despite this, there seems to be a definite pop-culture relationship between technology and body modification, even if that relationship is borne of fantasy, rather than fact. In the Paul Verhoeven directed Sci-fi action adventure film *Starship Troopers* (1997), a group of young military personnel are tattooed with matching designs as a bonding exercise, but they don't get their 'Death From Above' designs tattooed in a traditional way. Their very ordinary looking ink is

dramatically applied by a laser wielding robot.

Having difficulty suspending my disbelief and doubting that a tattoo could be made in such a way, I approached a friend

of mine, an eminent physicist in a post doctoral position at the University of Manchester. He concurred (and presumably made new judgements about my sanity), that a laser could be used to mark the skin, but by burning, not by adding pigment. So, laser robot scarification, yes. Laser robot branding, yes. Laser robot tattooing, no.

The fact is, tattooing is a uniquely human practice. One that requires far more than accomplished execution, one that requires emotion.

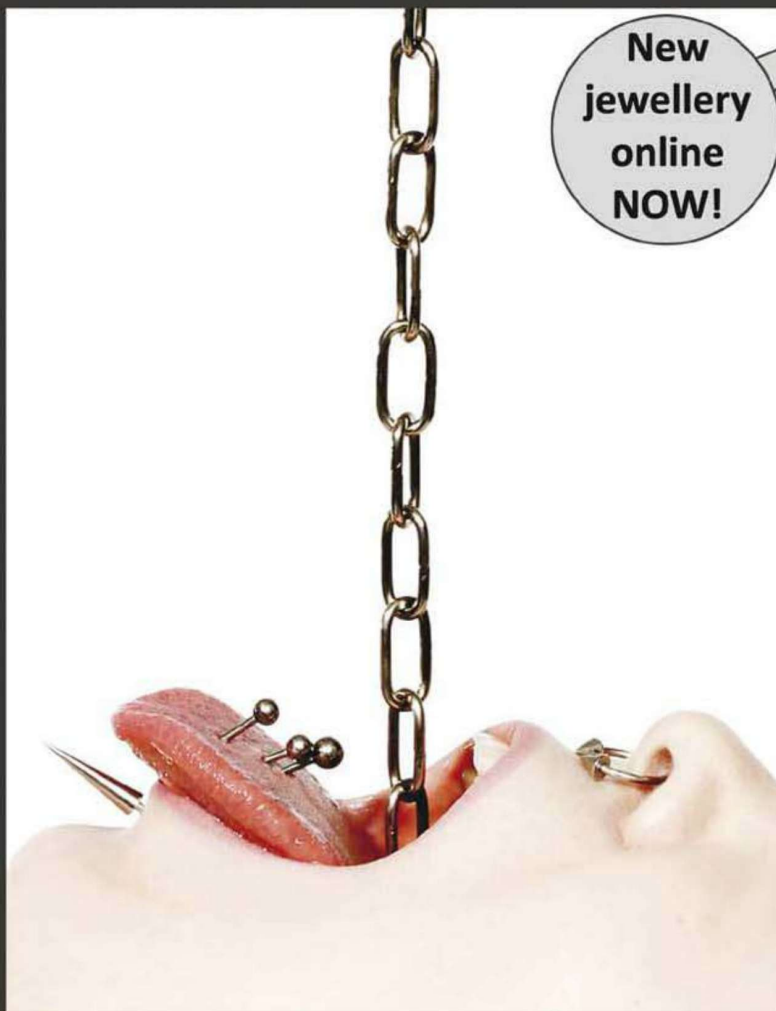
So while a vacuuming robot is definitely a positive step towards living like a Jetson, I truly believe that a tattoo without humanity would be like music without instruments, or art without labour. Perfectly possible, but incredibly unsatisfying. 🐘





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